New Design For *Starship Enterprise* See Page 24

STARLOG

K49112
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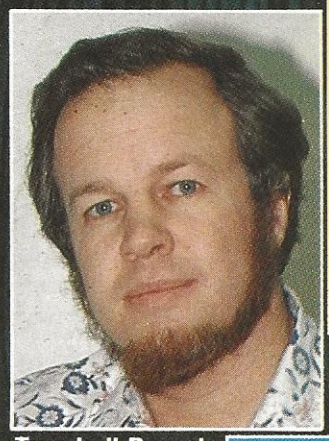
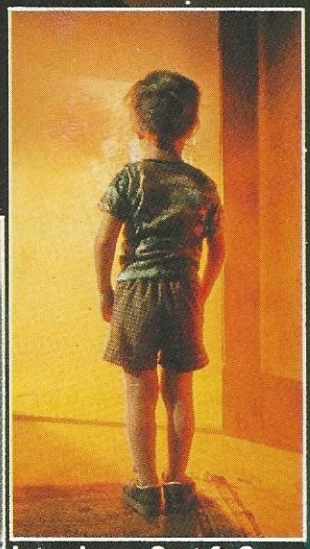
NUMBER 12
March

NEW SF FILMS
CHESLEY BONESTELL
TV SUPERHEROES
GENE RODDENBERRY
SFX: MAKEUP MEN—PART 2
"STAR WARS" ANIMATION

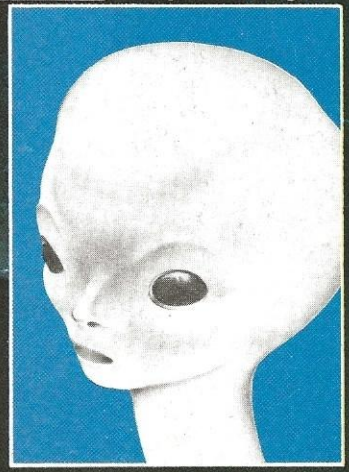


Trumbull Reveals SFX Secrets



Interviews: Cast & Crew

Aliens: Complete Designs



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MARCH 1978
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THE MAGAZINE OF THE FUTURE

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About the Cover: SF/fantasy illustrator Randy Weidner captures the essence of the final climactic scene from *Close Encounters of the Third Kind*—the mothership coming over The Devil's Tower. This spectacular double-page painting can be seen in its entirety on pages 40-41, the opening spread of our special coverage of the film. Featured in the article are interviews with Doug Trumbull, Teri Garr and Steven Spielberg (among others), incredible special-effects photos, pre-production sketches and behind-the-scenes information.

STARLOG is published eight times a year or every six and a half weeks by O'Quinn Studios, Inc. 475 Park Avenue South, 8th floor Suite, New York, NY 10016. This is issue Number 12, March 1978 (Volume Two).

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FROM THE BRIDGE

Welcome to 1978 . . .

Let's pause a moment to look into the future and see what the followers of science fiction can expect during this new year.

First, the financial success of *Star Wars* and *Close Encounters of the Third Kind* will continue to have the most powerful effects. The closet doors are now flung wide, and even the man on the street is aware of science fiction as an exciting form of entertainment. Big bucks will be funneled into major SF movies and television.

The *Superman* feature (due to hit theatres in June) promises to be as exciting as *Star Wars*; Disney Studios is working on a multi-million dollar space epic for release next Christmas; and with any luck the long-awaited, much-postponed, frequently altered *Star Trek* movie will be completed before the end of the year. Scattered in among these "biggies" will be dozens of other SF films . . . some probably shining with chrome and lucite, others made of cardboard covered with aluminum foil.

The better companies will be pouring lots of money into special effects, but let's hope they spare a little change for some good writers so the plots, characters and ideas of these new adventures will be as clever, original and dazzling as the models and matte work.

The small screen will be attempting to keep you home with spectacular new shows like *Buck Rogers* and *Galactica*. Numerous other series attempts and pilot movies will test our interests. A couple of these will probably be wonderful while the rest will no doubt include a few outstanding elements and a lot of drek. Science fiction is not simple to produce, and television constantly fights the problems of time and money. *Any* worthwhile SF that makes it to our living rooms is a miracle to be cherished.

The general atmosphere indicates that we are truly in the midst of a science-fiction BOOM, and we can expect conventions, producers and manufacturers of all sorts to be fighting furiously for our attentions . . . and our dollars. As fans of a field which has long been underestimated in size and importance, it will be a rare pleasure to sit back and enjoy being fought over.

May we suggest that during 1978 we exercise our "center-of-attention" power by being as demanding as possible about the science-fiction entertainment we can be persuaded to buy. Give your praise and your money to those companies who produce the highest quality products, and please, let the rest sink to their proper level. We're no longer desperate—*we can be choosy*!

★ ★ ★

Six weeks or so is a long time to wait between issues of STARLOG, but until now that was all we could manage while researching and assembling our news and features with high editorial standards.

We are delighted to announce that during that last few months we have increased our New York and Los Angeles editorial staffs and our art and production personnel sufficiently to publish a brand new magazine—a sister to STARLOG—titled FUTURE.

Packed with full-color photos and art, interviews with and articles by the top names in science fiction, behind-the-scenes looks at movie and TV production, FUTURE will also explore the frontiers of real science, real technology, and real space travel more thoroughly than has been possible in STARLOG. In addition, SF literature, publications and authors will be featured in FUTURE (an important branch which we have never had the space to cover properly in STARLOG).

All in all, FUTURE is the most exciting announcement any STARLOG reader could hope for. FUTURE will be published eight times a year, so now you will have a new science fiction magazine appearing on newsstands (or arriving at your home if you subscribe) about *every three weeks*!

For specific details on the Premiere Issue (due on sale about mid-February) and our special subscription offer, see the full-page announcement elsewhere in this issue.

It is due to *you*, our readers, that FUTURE exists. In thousands of letters you have told us what subjects you think might make good magazine articles, what you like and dislike, what you want to see more of . . . and *we have listened*. STARLOG has grown into *the largest circulation science-fiction magazine in publishing history*. The announcement of FUTURE must carry with it a sincere "thank you" from me, from my partner, Norm Jacobs, and from our entire staff.

The nights and weekends we work producing STARLOG, the countless phone calls, meetings, letters, trips and midnight oil required to create these pages become pure pleasure when, in our morning mail, we get letters like, "what I don't like about STARLOG is that you don't publish often enough!!!"

Love those complaints!

Kerry O'Quinn/Publisher

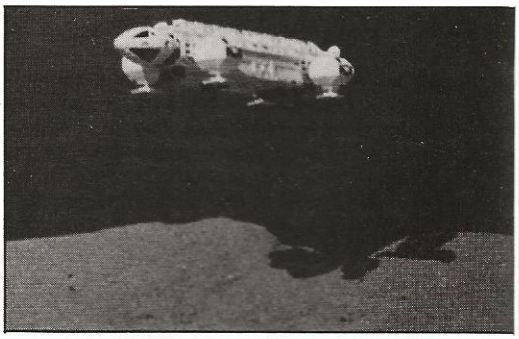
Because of the large volume of mail we receive, personal replies are impossible. Comments, questions, and suggestions of general interest are appreciated and may be selected for publication in future Communications. Write:

STARLOG Communications
475 Park Avenue South
8th Floor Suite
New York, N.Y. 10016

SON OF ROLL YOUR OWN

. . . Your article was the best I've read on the subject of special effects ever! I've included a special effects photo I did myself. Your article will help a lot in the future.

Marice Tremblay
13 Lance Ave. RFD #3
Manchester, NH 03103



. . . Re: *Roll Your Own* in issue No.10. You state that Halmar Enterprises has a "conversion unit" for Super-8 cameras allowing backwinding. Halmar's unit, called the "Craven Backwinder" does not actually convert the camera. It is a separate unit. With the Craven Backwinder,the filmmaker films his effect, such as the space station you mentioned, then removes the cartridge from the camera, backwinds the film and replaces the cartridge in the camera. This really should be cleared up, since the word "conversion" could make some people a little dubious. Secondly, your statement that 24 fps is sound speed while 18 fps is silent speed is false. Sound can be used at either 18 or 24 fps and silent can be used at both speeds as well. Every camera and projector that I know runs at 18 fps, but some of them do not run at 24 fps. In fact, 18 fps is the preferred speed, since it's more economical.

Scott Gibbs
1331 Arroyo Grande Dr.
Sacramento, Ca. 95825

Your points are well taken, Scott, in terms of 8mm and Super-8 projects. However, for 16mm, 18 fps is universally known as silent speed and 24 fps is indeed sound.

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COMMUNICATIONS

TREK IS DREK?

. . . *Star Trek* is garbage. I firmly believe that this series has held back the growth of science fiction on television more than any other single factor. Nowhere have I seen anyone that has pointed out the most glaring and distasteful aspect of the program. If we learn to live with ourselves and overcome our primal, atavistic instincts, then we can be anything, even as gods among the stars. This in itself is a noble concept. What the *Trek* fans don't seem to realize is the unspoken but quite apparent belief that *Star Trek* possesses: if a lesser alien race is not living according to Federation standards, then it is our sworn duty to bring these primitives all the benefits that our technological democracy can offer. If they misbehave, why, just blow up their governing computer and leave them helpless until the aliens learn to abide by the Federation's rules. If there were non brainwashed Trekkies that had studied American history carefully, they would notice the similarity between the rank imperialism of *Star Trek* and the early American settlers who sought to bring the Indians (and later, the Polynesians) the dubious benefits of civilization. "Non-interference" was preached but never practiced.

Jon Bell
3705 E. Whitehall
Springfield, MO 65804

You raise a serious point for consideration, Jon. We can only hope that "non-interference" is taken more seriously on ***Star Trek II.***

SUPERIOR FX

. . . Part five of the SFX series was the best one yet. With excellent writing by R. McEnroe describing everything perfectly and the drawings and pictures helping him along a bit, you put together the best SFX article I've seen. When I saw John Davis' homemade pictures I was awed.

Jesse W. Myett
817 S. Main St.
Spring Valley, N.Y. 10977

Thanks for the kind words, Jesse. It's readers such as yourself who have made the SFX series so popular. Rest assured that our coverage of the phantasmagoric realm of film effects will continue.

LOGAN CONTROVERSY

. . . It really annoys me the way you continue to praise the new *Logan's Run* television show while either putting down or ignoring the movie. I saw an episode the other night and was even more dissappointed than I thought I'd be. The only similarity between the show and the movie is the name.

Bill Dotson
P.O.Box 423
Hillsboro, Ind. 47949

. . . I saw the *Logan's Run* episode David Gerrold wrote and must say it's the best thing the series has done to date. I disliked the book, hated the movie and loathe the series. The first 90-minute episode convinced me that CBS and the producers didn't have the foggiest idea of what they were doing.

Buzz Dixon
111-B Meyer Ave. NBU-51-0
Ft. Huachuca, Arizona 85613

. . . In reference to David Gerrold's request for remarks on the *Logan's Run* episode "Man Out Of Time," we would like to say "We loved it." We found no inconsistencies in the plot and found the time loop to be neat, clean and unsuspected. The characters were well used. They were realistic, intelligent and showed deep emotional maturity. It was a true science-fiction story. There is one question we have. In "Man Out Of Time," we did not see David Gerrold as the writer. Did we make a mistake (perhaps a pseudonym) or did they? If David Gerrold is the writer then we think he should get credit where credit is due.

Janine and Keith Goldfarb
1702 San Vincente
Santa Monica, Calif. 90402

Because of differences of opinion with the Logan *powers-that-be over the editing of his original script, David asked that his name be deleted from the credits. A pseudonym, Noah Ward, was substituted.*

FASTER THAN LIGHT

. . . Dr. Asimov's article was informative and, of course, enjoyable. I was somewhat disappointed to find that he did not delve into the process whereby the *USS Enterprise* supposedly accomplishes this feat: the "warping" of the very "fabric" of space (similar to the way a black hole "bends" the space around it with its tremendous gravity) using the seething, volatile energy released by the warp like a surfer riding the crest of a wave.

Michael Mills
Route #2 Richwood Rd.
Walton, Ky 41094

You seem to have done quite a good job yourself of coming up with a pseudo-scientific explanation for something that exists only as ***fantasy****. What Dr. Asimov did was to investigate the potential* ***reality*** *of a faster-than-light drive.*

HARRYHAUSEN HUZZAHS

. . . I have just finished reading the interview between Mr. Meyers and Mr. Harryhausen. It was very well done with many good stills. I hope in the future I will see more on Ray Harryhausen in your magazine. If any of your readers is interested we have a large still Dept. where rare stills can be bought. Catalog $1.00.

Bob Weinstein
The Ray Harryhausen Fan Club
5776 Hudson Avenue
Cote St. Luc, Quebec
Canada

CLOSE ENCOUNTERS

. . . Re: *Close Encounters* in STARLOG No.10. Miss Russell's venture to write a decent story on the film turned into a vivid look at Columbia's incredible desire for secrecy on a movie project that looks like the next great science fiction epic. The "late developments" article is the best piece written about *Close Encounters* in the past six months.

Gary Young
2664 Opal Court
Grove City, Ohio 43123

FORBIDDEN NUDE?

. . . I recently saw *Forbidden Planet* for the first time. The theater owner told me that he saw the movie in 1957, at age ten, and his most vivid memory was seeing Altaira climb out of the pool without clothes. He wanted to verify this memory, but, alas, Altaira wears a nondescript white swimsuit. I remember reading of an "original, uncensored" version of *Forbidden Planet*, so I have a question: Was *Forbidden Planet* censored and was that scene the reason? Or is the nude swimming scene only a figment of my friend's imagination?

James K. Hickman
3233 5th St.
Lewiston, Idaho 83501

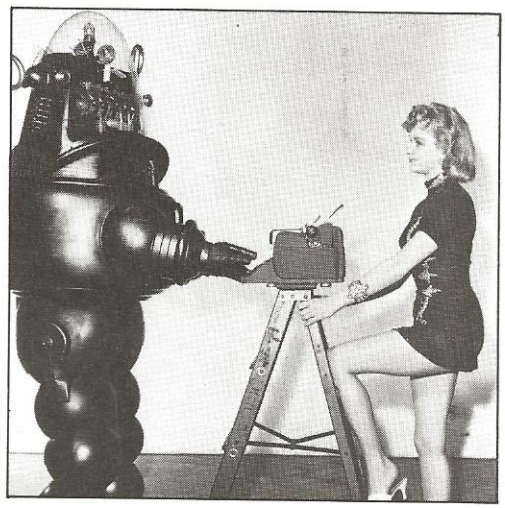


Photo: © MGM

The version of ***Forbidden Planet*** *in current release is the kiddie-matinee version. The sequence missing is Jerry Farman kissing Altaira. Anne Francis is wearing a flesh colored swim suit in the famous pool sequence, when the unsuspecting Leslie Nielsen happens by.*

PAL FAN WONDERS

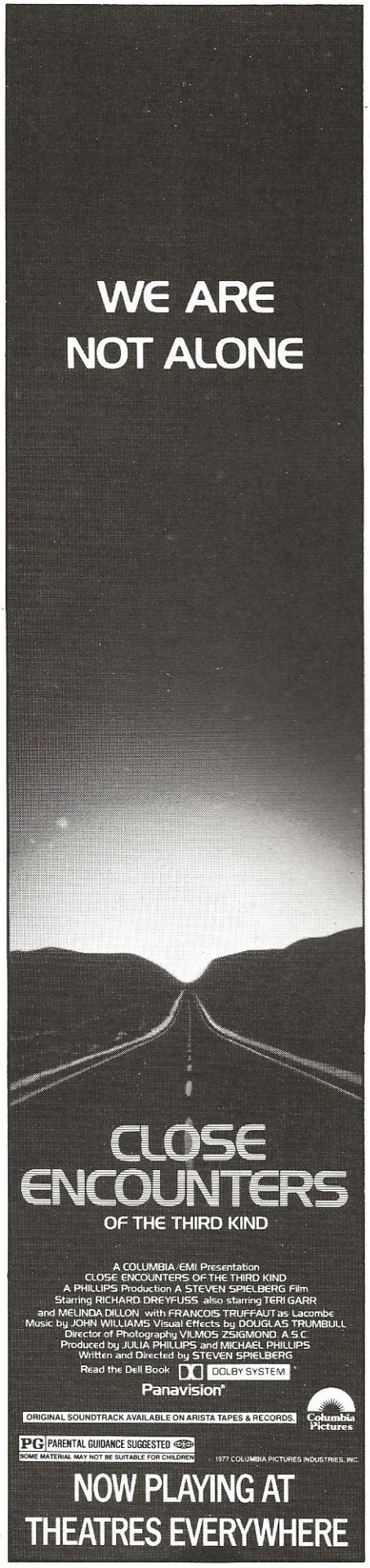
. . . After seeing the George Pal *When Worlds Collide* cover and reading the interview, two questions come to mind: 1) How will the re-make be changed? and 2) Why won't *After Worlds Collide* ever see the light of day as a film? That story was every bit as good as the original.

Doug Mappin
PO Box 517
Akron, Ind. 46910

The new ***When Worlds Collide*** *will have an entirely different script, not all all based on the first film. It's currently in the embryonic stages.* ***After Worlds Collide*** *was planned by Pal over fifteen years ago and rejected by his studio. At present, there are no plans to resurrect the project, although we agree that it would be a splendid production.*

CRATER LAKE CONTROVERSY

. . . Jim Danforth was indeed involved in *The Crater Lake Monster* as reported in the last issue of *Cinefantastique*. He animated a se-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Music by JOHN WILLIAMS Visual Effects by DOUGLAS TRUMBULL
Director of Photography VILMOS ZSIGMOND, A.S.C.
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Written and Directed by STEVEN SPIELBERG
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quence of the monster ramming a snowplow but, for some reason, it never appeared in the final print of the film. Also, congratulations on STARLOG's movie debut. I caught a glimpse of the logo of your magazine in a scene from Werner Herzog's new film, *Stroszek*, where one of the characters sits on a bed surrounded by magazines and munches a bag of corn curls. Is Herzog trying to tell us something?

Kyle Counts
2619 Benvenue #G
Berkeley, Ca. 94704

According to Danforth, he was NEVER involved with the ***Crater Lake*** *project in any other capacity but advisory. He claims the abovementioned report to be erroneous.*

SUPERHERO BOOKS

. . . Can you give us information or hot tips as to the forthcoming Warner paperback novels of *Batman, Superman* and *Wonder Woman*? I learned of these through announcements in recent issues of DC Comics. Lately nothing new has been said of the books, so I wonder if you can check on them. The offices of DC are only a phone call away from you fellas. Will you let us know?

Michael Burkhalter
Honolulu, Hawaii

It's just a phone call away from you, too, Michael, only more expensive! But here's the scoop—actual novelizations, not paperback comics, are planned for all three characters. ***Superman*** *is written by Elliot Maggin,* ***Wonder Woman*** *by Jane Lynch, and* ***Batman*** *has yet to be assigned. As of this writing no release date has been set. However you may be interested in the five other literary projects due out with the release of next year's* ***Superman*** *film. Besides the movie novelization and "The Making of . . ." by David Petrou, there will be a massive reference work by Michael Fleisher, a* ***Superman Quiz Book*** *by Bruce M. Nash, and a special Superman Calendar for 1979.*

SF ON PR

. . . After reading No.9 I decided to write to you to say that STARLOG is one hell of a good magazine. I also decided to tell all your readers down here in Puerto Rico that a science-fiction club is being born. Science Fiction on Puerto Rico has been in the closet for so long it's about time it was treated fairly. That's my main objective. All people interested in forming a national club can write to:

Alexis J. Ayostini
P.O. Box 70
Mayayiiez, Puerto Rico 00708

SFX ACTOR-WRITER

. . . In my *Star Wars* souvenir booklet, I noticed that the name Dan O'Bannon was listed in the credits under Special Effects. I would like to know if this is the same Dan O'Bannon that played Sgt. Pinback in the movie *Dark Star*?

John D. Green
Dallas, Texas

Dark Star *was Dan's first feature film effort, originally begun when he was a college student. In that film, he worked both in front of the camera and behind. In* ***Star Wars*** *he worked on the effects team. Dan is currently scripting a film for 20th Century-Fox, called* ***Alien*** *The multi-faceted Mr. O'Bannon will handle the SFX as well.*

TOLKIEN: THE LEGEND GROWS

. . . Do you know if J.R.R. Tolkien's son or anybody else has written about what happens after the "Return of the King?"

Brooks Keith
4513 Lumb Avenue
Tampa, Florida 33609

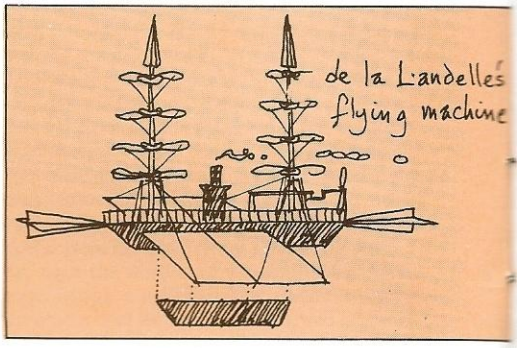
The book that the master of fantasy-worlds was working on at the time of his death was not a sequel to the ***Ring*** *trilogy, but a prequel.* ***The Silmarillion*** *explains the events in Middle Earth before the action in* ***The Hobbit****. Tolkien worked on it for forty years and had not finished it at the time of his death. He did, however, leave instructions with his son as to just how the work was to be finished for publication. It has been on the top of the best-seller list since its recent publication.*

GODZILLA'S REVENGE

. . . I would appreciate you doing an article on the main character of one of the most successful films ever . . . GODZILLA! It was one of the first movies to ever have a sequel, in fact several. The next one will be out after Christmas, *Godzilla On Monster Island*.

Brad Bambo
1165 Laurelas Dr.
Losaltos, Ca. 94022

Certainly. If enough STARLOG readers express a desire to see a ***Godzilla*** *story, we will give it strong consideration.*



VERNE'S VISION

. . . I enjoyed Mr. Houston's *Visions* essay on Jules Verne. I do want to point out, however, that it is more than just doubtful that Verne created the flying machine "Albatross" by combining a clipper ship and a windmill. He gives, in the course of the story, the sources for the design of the aircraft: the pioneering aviation work of De La Landelle (who, indeed, coined the word "aviation"), Ponton de Amecourt and Nadar, among a very long list of others. These early designers of helicopteral machines were members of the world's first heavier-than-air society, for which Verne was recording secretary.

Ron Muir
P.O.Box 274
Woodbridge, VA 22194

We stand corrected. Thank you for the information and designs.

WELCOMMITTEE MOVES

. . . Just a brief note to inform you that the **Star Trek Welcommittee** has a *new* central mailing address. It is as follows: Star Trek Welcommittee, P.O. Box 207, Saranac, MI 48881.

Arlene Boyer
Warren, Michigan

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LATEST NEWS FROM THE WORLDS OF SCIENCE FICTION

LOG ENTRIES

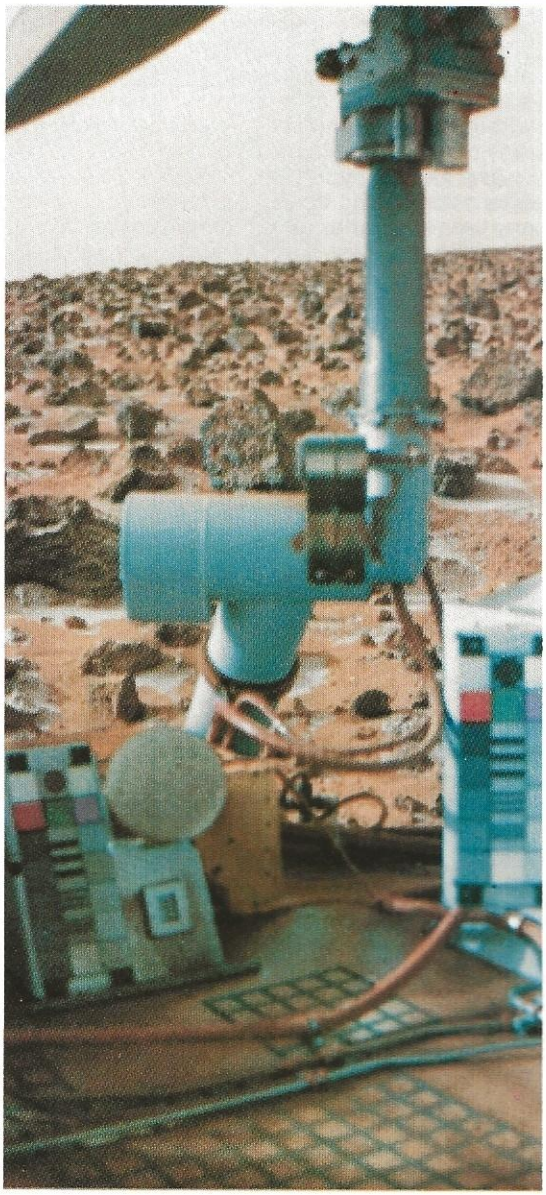


Photo Courtesy of NASA

NO SNOWBALLS ON MARS

Christmas on Mars was not very white this year. With the JPL Mars Viking Lander 2 located less than 43° latitude from the Martian north pole, Earth scientists had hoped to see the Martian winter change the well-photographed pink landscape into a blanket of white—perhaps the polar cap would extend as far south as the Lander. But even though the Martian winter, which began on May 31, 1977 and ended on November 5, 1977, is almost twice as long as Earth's winter, only a few patches of white frost have been captured by the color cameras aboard the Lander. For Viking scientist Kenneth Jones of the Jet Propulsion Laboratory, "It's one of the most exciting things to happen since the landing." The frost was first noted in a photograph taken in the early afternoon of September 13. The white patches appear to be the remains of a heavier coverage that has been evaporating for about 50 to 150 days. Earlier photographic coverage, during periods of poor lighting conditions in a very dusty atmosphere, had obscured observations. "Clathrate" is the official term for the frost—a mixture of frozen water and CO_2—the basic component of the Martian atmosphere. Yet, there would be little available water vapor during the dry Martian winter to suggest ice or Earth-like frost. Viking operations have been scheduled to shut down in May of this year, but these new observations of Martian frost may make it possible to extend the funding for the mission a bit longer, so that the full 688-day Martian year may be examined by both Viking Landers and Orbiters. Perhaps this additional time will also shed some light on the mysterious lack of organic molecules on Mars. The lack of organics has come as a "shock" to many project scientists. Orbiter photographs had depicted surface features which looked as though they could have been shaped by water, one of the key elements in the formation of organic molecules. But so far, nothing. There are lots of theories to explain the mystery—atmospheric ozone, ultra-violet radiation, destructive oxides and superoxides in the soil, even Martian "electrostatic storms" generated by the friction within the enormous dust storms that regularly obscure a good deal of the planet. Answers may only be found in future missions to "less red" areas of the planet. The Mars mission has generated as much mystery in the wealth of data as it has answers.

WANDERING ICEBERG TRACKED BY SATELLITE

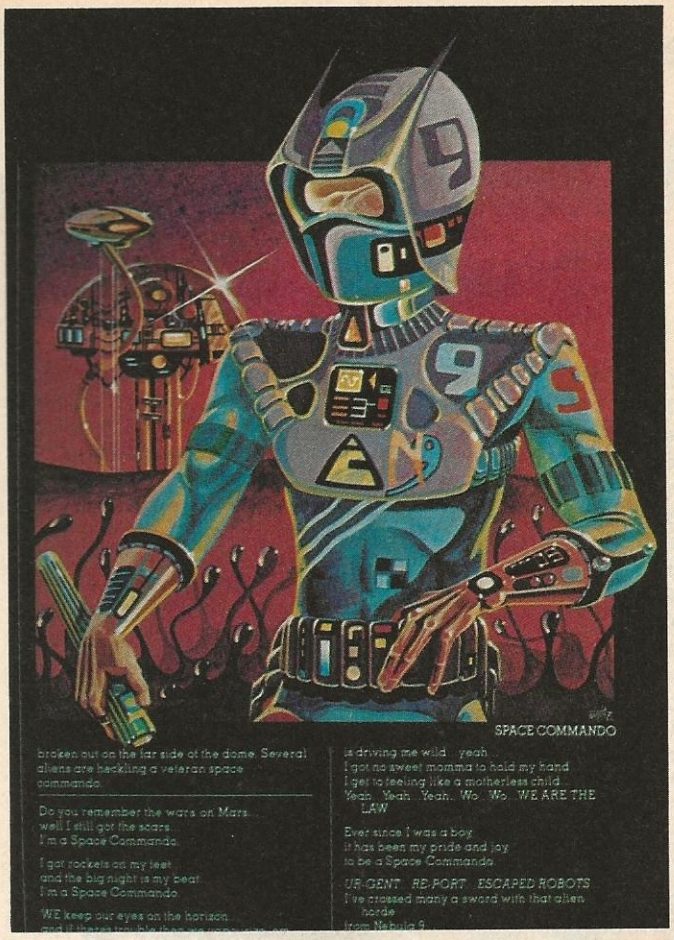
A gigantic iceberg nearly the size of Rhode Island is being tracked by satellite during its 1,800-mile journey along the Antarctic coast toward the open sea, east of South America. The berg—one of the largest ever recorded—appears to be temporarily grounded near the tip of the Palmer Peninsula. It is expected to later drift slowly out of Antarctic waters toward South America and into the South Atlantic Ocean. There, after being exposed to warmer water, it should slowly disintegrate. Working closely with NASA's Goddard Space Flight Center in Greenbelt, Md., Navy weathermen have been tracking it since 1971, when it broke off from the Princess Martha Coast of Antarctica. They say it's 45 miles long, 25 miles wide, 750 to 1,000 feet thick, and contains enough fresh water to supply Washington, D.C. for from five to seven thousand years. If it could be somehow towed to California, it would supply Los Angeles and the entire state with enough water to last over a thousand years. Although the idea of towing icebergs for use in arid regions of the Earth has been discussed often in the past, no one has yet come up with a practical, economical way of doing it. The huge berg is being closely monitored via satellite by U.S. Navy Fleet Weather Facility (FLEWEAFAC) forecasters in Suitland, Md.

THE NEXT SF CRAZE

Science fiction and fantasy are everywhere—on shirts, on records, in print, in ads, on jewelry, and on stage. Their influence is also evident in a great variety of American pasttimes. There are several easily accessible games that can give the average person all the thrills of intergalactic battles and the pleasure of testing their skills in the realm of futuristic societies, time travel, and super heroics. And most of them cost a mere quarter. These are the pinball games, and the Atari Company has been blasting the field with a new cycle of solid-state, extra-wide machines and a habit-forming video game which may become the biggest thing since hula hoops. Although other companies, such as Bally, Gottlieb's, Williams, and Sterns have long used SF titles for their machines—most notably *Solar City, Super Spin, Mars Trek* and *Skylab*—it is Atari that is redesigning the playing area, incorporating clever uses of the themes. Add to that advances in engineering and concept and one can find a new feast for the senses. All the Atari pinball machines have a wider playing field, although the overall width is the same as other machines wasting no arcade space. Each has a full-color, finely delineated glass painting, and solid-state circuitry capable of easy repair and adjustability. But the real treat for enthusiasts is the electronic sounds made by the various thumper bumpers, kick holes, drop targets, sensors, and advance lanes. Instead of the usual "dings and dongs," these machines fill the air with laser, phaser, photon and *Star Wars* fire. *The Atarians*—depicting two futuristic heroes, male and female, doing battle with an omnipresent outer space god as flying saucers zip by, and *Time 2000*—showing a delirious female time traveler with flowing blonde hair, were released earlier this year to the delight of the ever-burgeoning pinball fans. *Airborne Avenger* followed later with its striking artwork and conception far exceeding the regular games. Here, a chisel-faced man in glinting sunglasses with a shining two-faced eagle blazing behind him faces off against a bald villain and his blonde moll. Accompanied by a raven-haired beauty, the Airborne Avenger faces a deadly missile racing toward his airship, exploding worlds, and a meteor storm. But the most popular Atari attraction is the video game *Starship 1*. In California, people actually wait in line to play. In New York many arcades have ordered two to handle the demand. Simply described, one stands before a screen, piloting device, photon button, and speed stick. After you pay your two bits and press the credit button, the stars dotting the screen rush toward you and suddenly you are at the helm of your own intergalactic craft—dodging planets, blasting carriers, and doing battle with various Destroyer-class ships intent on doing your ship in. For a delirious few minutes you streak through space, catching ships between your laser sights and annihilating the entire board with one of your five photon torpedoes. If your score is high enough when fuel runs out, the top of the screen reads, "Congratulations! You have saved the Federation!" But if you missed too many times, suffered too much damage at the hands of the enemy or splattered against one-too-many planets, the screen bears the legend, "We detect another quarter in your pocket—play again!"

I ROBOT, INTERGALACTIC BAND HIT AIRWAVES

Arista Records, the record company responsible for the soundtrack album of *Close Encounters Of The Third Kind,* has recently released two more entries in the rock science-fiction sweepstakes: *I Robot* by the Alan Parsons Project and the *Intergalactic Touring Band* by a horde of rock notables. The albums, both of which are theme-oriented, are original efforts described on the label as "musical novels." *I Robot* is described by its creator as being "about a man-made machine coming to the realization he exists and has a part to play in the world rather than just being programmed. It goes on to explain the human indifference to being taken over by machines. It asks the question: 'Would we let machines totally take over our world?' " Assisting Parsons on his SF tale are a host of well-known musicians including The Hollies' Allan Clark and Procol Harum's B.J. Cole. *The Intergalactic Touring Band* presents a more intense side of the SF musical theme, actually offering a written text to describe the time period of the musical action. The story unfolds sometime after the discovery of New Earth in the year 3035 when the Vibra Corporation discovers a way to harness a new energy source, the "Vibra-rhythm." These rhythms are sent out by the human body aura and are harnessed by the Vibracon Globe in order to insure bodily tranquility. The Vibra Corporation later explores space and keeps intergalactic peace via the efforts of the Vibra-rhythm oriented Intergalactic Touring Band; a rock outfit who sings the universe into a state of domestic bliss. The album recounts some of the travels of the band and features performances by such real life rock personalities as Status Quo's Rick Parfett and Francis Rossi, Ben E. King, Meatloaf, Annie Haslam of Renaissance, Arthur Brown, Springsteen's main man Clarence Clemons, Dave Cousins of The Strawbs, Rod Argent and Ginger Baker's favorite crooner, Mr. Snips.


SPACE COMMANDO
broken out on the far side of the dome. Several aliens are heckling a veteran space commando.
Do you remember the wars on Mars...
well I still got the scars.
I'm a Space Commando.
I got rockets at my feet
and the big night is my beat.
I'm a Space Commando.
WE keep our eyes on the horizon
is driving me wild yeah
I got no sweet momma to hold my hand
I get to feeling like a motherless child
Yeah. Yeah. Yeah. Wo. Wo. WE ARE THE LAW
Ever since I was a boy
it has been my pride and joy
to be a Space Commando.
URGENT RE:PORT ESCAPED ROBOTS
I've crossed many a sword with that alien horde
from Nebula 9.

An illustration of "Space Commando" from the liner notes for *Intergalactic Touring Band*.

A TASTE OF ARMAGEDDON

The Late Great Planet Earth may be the ultimate disaster movie. The film offers no earthquakes, floods or towering infernos. Instead, it deals with the threatened destruction of the human race as foretold in Biblical prophesies and corroborated by modern science. Based on Hal Lindsey's apocolyptic best seller, the film offers a speculative-documentary look at what Lindsey considers the beginnings of the end of the world. World famine, terrorism, pollution, riots, genetic experimentation, strange religious cults, abrupt changes in weather patterns, energy shortages, overpopulation, the coming of the anti-Christ and the threat of nuclear holocaust all figure into Lindsey's scheme of things. It is a menacing menu of dire events that he believes is accurately predicted in the Bible. "I hope the film will startle people," he said recently, "that they will realize these prophesies are true." The author believes that scripture details the last days of man on Earth. "The prophet Zaccharias tells us that the soldiers who fight here (in Israel) will have a most unusual way of dying. First of all, the flesh will be consumed off their bones. They eyes will be consumed out of their sockets and the tongue consumed out of their mouths. The strange thing is—this will all occur before they can fall to the ground. There is nothing like that except in a nuclear war." Aiding Lindsey in his cheerful tale of doomsday is a who's who of scientific notables, including Nobel Prize winners Dr. George Wald and Dr. Norman Borlaug, Dr. Paul Ehrlich (author of *The Population Explosion*) and Dr. Desmond Morris (author of *The Naked Ape*). Narrating the film is Orson Welles, who served a similar function for the Martian Armageddon armies in the 1939 radio broadcast of *The War Of The Worlds*.

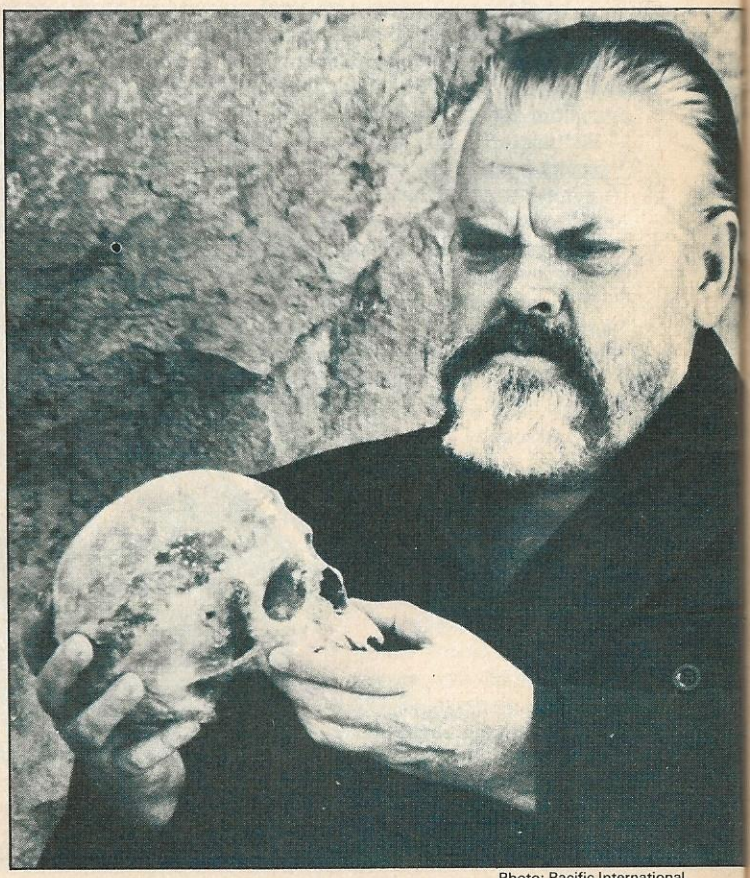


Photo: Pacific International

MAKING STAR WARS

INTERVIEWS

PRINCESS LEIA
Carrie Fisher

DARTH VADER
David Prowse

CHEWBACCA
Peter Mayhew

ARTOO-DETOO
Kenny Baker

PRODUCER
Gary Kurtz

ILLUSTRATOR
Ralph McQuarrie

PHYSICAL EFFECTS
John Stears

SOUND EFFECTS
Sam Shaw
Ben Burtt

In the latest, greatest issue of CINEFANTASTIQUE (say *sin-eh-fawn-toss-teek*), the world's only serious review of horror, fantasy and science fiction films, the story behind the making of STAR WARS as told by the people who created it! Twenty-three amazing interviews with the actors, technicians and artists who made it possible, illustrated with 24 pages of spectacular behind-the-scenes photographs in *full color!* Also in this huge, 80-page double issue: Douglas Trumbull on CLOSE ENCOUNTERS OF THE THIRD KIND, Amy Irving on filming Brian DePalma's THE FURY, director William Girdler on filming the supernatural best-seller THE MANITOU, David Allen's model animation special effects for LASER BLAST, and *much more!* Send for your subscription copy today. *Satisfaction guaranteed or your money refunded!*

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MINIATURES
Grant McCune
David Jones

EXPLOSIONS
Joe Viskocil

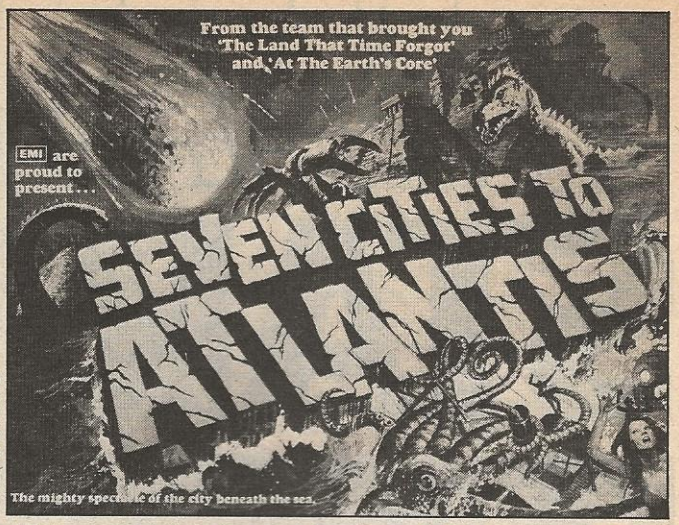
CHESS GAME
Jon Berg
Philip Tippett

CANTINA MAKEUPS
Rick Baker
Douglas Beswick
Laine Liska

LOG ENTRIES

SEVEN CITIES TO ATLANTIS

"Once more into the breach" seems to be the current plan of action for Amicus Productions. Producer John Dark and director Kevin Connor are preparing their next fantasy feature following the success of *The Land That Time Forgot, The People That Time Forgot,* and *At The Earth's Core*. Once again Doug McClure has been called on to play the lead, and once more the plot line involves incredible monsters, beautiful damsels and excessive action. This time, however, the goings-on do not bear the creative stamp of Edgar Rice Burroughs. *Seven Cities to Atlantis* is an all-original phantasmagoria quite openly based on the successful formula of the Amicus-produced, Burroughs-based trilogy that preceeded it. McClure portrays engineer Greg Collinson, a friend of Charles Aitken who's leading an expedition to discover the lost city of Atlantis at the end of the 19th century. They actually come upon the fabled land only to be shanghaied by a gigantic octopus (designed by noted special effects man John—*Superman*—Richardson at Pinewood Studios) and left on a deserted beach. There they meet Atmir, a high-ranking official, who tells them of and guides them through the seven cities of Atlantis. Cities One and Two are sunken and inhabited by sea monsters; City Three is in ruins; City Four, which is called Vaar, is being fortified for battle; and City Five, Chinqua, is where the group learn of their intended fate and the secret of the


From the team that brought you
'The Land That Time Forgot'
and 'At The Earth's Core'
EMI are proud to present...
SEVEN CITIES TO ATLANTIS
The mighty spectacle of the city beneath the sea.
Photo: © EMI Films

Atlanteans. Their fate—to be changed to Mermen and help stave off the attacks of two montrous Zaargs. The secret—this city-complex was created by aliens from a dying planet who collided with a comet and crash-landed in Earth's ocean during prehistoric times. Their home planet was Mars. Among the many other fanciful characters the crew has to deal with are: the lovely Delphine, who falls in love with Greg, the beautiful but cold Atsil, who tells Charles of Atlantis' history, the powerful Imperator of Atraxon (City Seven), who intends to control Earth's future, and the horribly mutated millipede, Mogdaan, who considers making a lunch of the intrepid sea-farers. Production has already begun on this ambitious project in Malta. Producer Dark promises that it will turn from the campy aspects of Amicus' past work toward more honest fantasy.

FROM *STAR WARS* TO CAR WARS

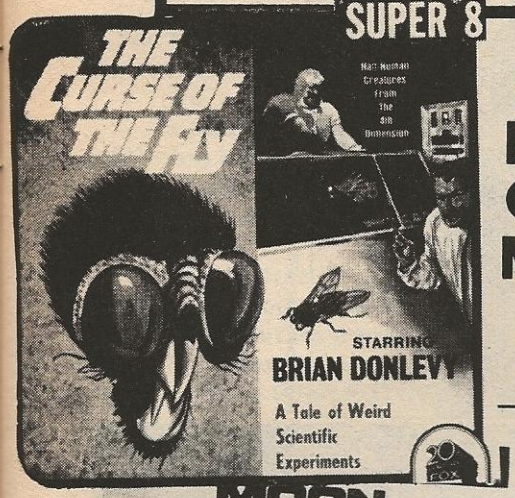
Mark Hamill, the swashbuckling Luke Skywalker of *Star Wars* and Kim Milford, the alien-controlled Billy of *Laserblast*, will be fighting their battles on good old *terra firma* this spring with the release of MGM's *Stingray*—the story of a boy and his car. According to Milford, who plays Mark's foe in the film, "It's a pretty strange movie. Instead of *Star Wars*, it's *car wars*. Mark builds a fantastic Stingray in an auto body shop at high school. He's graduating and he really wants to buy the car. So he borrows it and takes it for a trial run. I run a car theft ring, working in league with some of the teachers. They supply me with extra parts. I steal Mark's car. He doesn't really own it, of course, but it's his whole life. He goes crazy. He gets a tip from a junk dealer that the car is on display in a hotel in Las Vegas and he hitch-hikes out there. The movie is mainly about all the characters he encounters along the way and a girl he meets. He tracks me down and asks me if I've seen the car. But, sure enough, I'm cool and tell him no. He comes back a second time and I beat him, tie him up and dump him in oil. He pretends to work on my side and steals back his car. There's a big car chase from Las Vegas to Los Angeles. My car flips over and I get really angry. I shoot it and the thing blows up. Like I said . . . it's a pretty strange movie!"

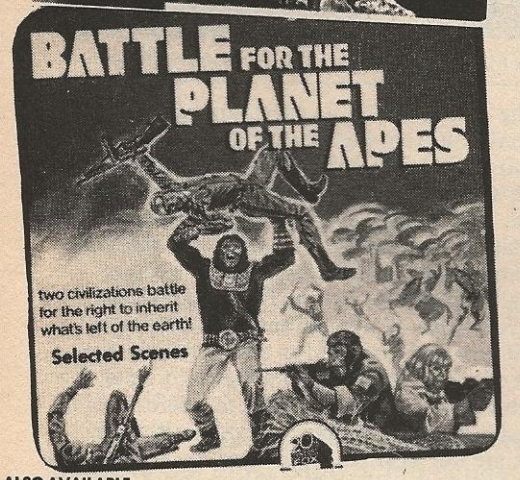
NEW KOONTZ PSYCHIC THRILLER

Dean R. Koontz's new book, *The Vision* (G.P.Putnam & Sons, $8.95), is a startling, fist-clenching thriller. After experiencing a terrifying trauma at the age of six, Mary Bergen is left with a bizarre gift—clairvoyance. Now, twenty-four years later, she is helping the police track down a psychopathic killer. In pursuing the killer, Mary is forced to remember what occurred eighteen years ago. As the trail gets closer to the killer, Mary's psychic abilities begin to turn against her. Unconsciously, she uses telekinesis and ectoplasmic materialization as a psychic roadblock to stop herself from continuing on the case. The murderer is well aware that Mary is following him, and Mary is sure that he's connected in some way with the horror that she endured as a child. Mary learns that she must confront her hidden, long-buried past, if she wants to have a future. As in *The Demon Seed*, Koontz uses the power of the supernatural and the theme of good vs. evil to weave a story that catches and holds the reader throughout.

Now, for the first time, enjoy science fiction's greatest screen adventures in your own home. Thrill to the spectacular exploits of Luke Skywalker, Cornelius–the kindly Planet of the Apes chimp, Klaatu and Gort. Witness the wizardry of Ray Harryhausen, the futuristic wonders of H.G. Wells and the stop motion expertise of Jim Danforth. It's all here, as STARLOG presents home-movie versions of some of SF's classic films, from **Star Wars** to **When Worlds Collide.**

SCIENCE FICTION'S GREATEST MOMENTS ARE YOURS




BATTLE FOR THE PLANET OF THE APES
two civilizations battle for the right to inherit what's left of the earth!
Selected Scenes

CINEMARAMA

1. STAR WARS: Luke Skywalker, Ben Kenobi, Han Solo and Chewbacca penetrate the defenses of the massive **Death Star.** Then, with the aid of C-3PO and R2-D2, they must outwit the stormtrooper guards in order to escape alive. Super 8 b&w; Super 8 color with sound.

2. THE DAY THE EARTH STOOD STILL: Michael Rennie is the benevolent visitor from the stars in this SF classic. Accompanied by his robot companion, Gort, the alien ambassador lands on earth with a gift and a message of brotherly love. The earth responds with hostility, however, and Gort acts to save his master. Super 8 b&w.

3. THE CURSE OF THE FLY: Brian Donlevy stars as the latest scientist to attempt the transfer of matter, thus unleashing a group of half-human, half-animal creatures from the 4th Dimension. Super 8 b&w.

4. THE WAR OF THE WORLDS: H.G. Wells' legendary tale of Martian invasion is given a spectacular treatment by producer George Pal in this Oscar winning film. The Martians and their death machines invade California and not even the A bomb can stop them. Super 8 b&w.

5. WHEN WORLDS COLLIDE: Producer George Pal unleashes visions of apocalypse as a runaway planet plunges the earth into a state of panic. Earthquakes split countries, tidal waves bury cities and the only hope of humanity rests in the launching of a space ark. Super 8 b&w.

6. BATTLE FOR THE PLANET OF THE APES: The final sequence in the five part PLANET OF THE APES series, recounts the state of the world where fighting between two civilizations will determine **who** will inherit what's left of the earth. Super 8 b&w; Super 8 color, color with sound.

7. MOON ZERO TWO: In the year 2021 A.D., a group of astronauts on the moon fight a futuristic show-down over a valuable, solid emerald asteroid. A moon buggy chase and intrigue result from the search for riches.Super 8 b&w.

8. ONE MILLION YEARS B.C.: Ray Harryhausen's stop motion extravaganza set at the dawn of time where cave people must survive in a savage land populated by dinosaurs. Peradactyls swoop from the sky in search of prey while a triceratops and a brontosaurus hunt. Super 8 b&w. color (200) with sound, color (400) with sound.

9. IT CONQUERED THE WORLD: The fanged cucumber creature from outer space lands on earth with a plan of mental domination. Aided by tiny, winged bat-robots he begins to assemble his army of human slaves. Peter Graves, however, has other ideas and follows the creature to its cave. Super 8 b&w.

10. MASTER OF THE WORLD: Vincent Price stars as Jules Verne's scientific madman, Robur the conqueror. Robur has one goal in life, to end war through his own dictatorship. Patrolling the earth in his flying battleship . . . a science fiction wonder. Super 8 b&w: color with sound.

11. WAR-GODS OF THE DEEP: Vincent Price is the leader of an immortal city beneath the sea, populated both by humans and incredible gillmen. When invaders from the normal world stumble onto his sanctuary, Price and his amphibian slaves take action. Super 8 b&w: color with sound.

12. THE GIANT BEHEMOTH: Willis (KING KONG) O'Brien's tale of atomic horror. A 200 foot radioactive dinosaur surfaces in London, devastating the city with its might. As it goes on a rampage of destruction, scientists discover that the beast possesses enough radioactivity to destroy the nation. 8mm b&w.

13. GODZILLA VS. THE THING: Japan's mightiest monster, radioactive Godzilla has his hands full as Mothra, the winged creature, appears over Tokyo. The two fight a battle to the death in the center of horrified Japan. The army stands by helpless as the titans destroy cities by the score. 8mm b&w.

ALSO AVAILABLE:
14. PLANET OF THE APES Super 8 b&w: color with sound.
15. BENEATH THE PLANET OF THE APES Super 8 b&w: color with sound.
16. ESCAPE FROM THE PLANET OF THE APES Super 8 b&w: color with sound.
17. CONQUEST OF THE PLANET OF THE APES Super 8 b&w: color with sound.
18. RODAN THE FLYING MONSTER 8mm b&w.
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20. GHIDRAH THE THREE HEADED MONSTER 8mm b&w.
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25. DINOSAURUS Super 8 b&w.
26. I WAS A TEEN AGE FRANKENSTEIN Super 8 b&w.
27. I WAS A TEENAGE WEREWOLF Super 8 b&w.
28. KONGA Super 8 b&w.
29. WAR OF THE COLOSSAL BEAST Super 8 b&w.
30. THE BLOB Super 8 b&w.

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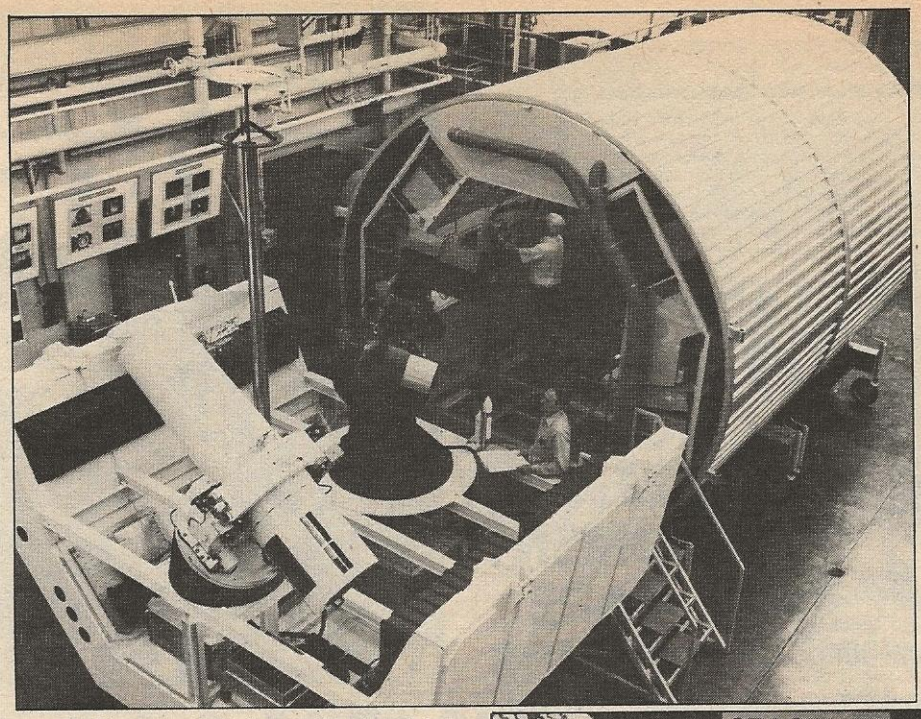
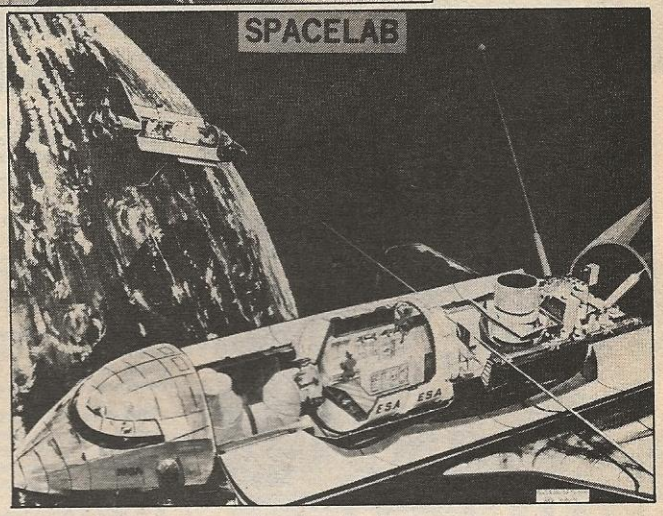


Photo Courtesy of NASA

Full-scale mock-up of Spacelab. Note exposed pallet; enclosed module.

SPACELAB: PHASE II

In March of 1973 the then European Space Research Organization created the concept for a "space laboratory program." By August of that year, an agreement was reached between the now European Space Agency and the United States to develop, procure, and use a space laboratory in conjunction with NASA's Space Shuttle system. A giant step was taken toward global cooperation in space. The ESA was responsible for designing, developing, manufacturing, testing, and delivering the working model, a flight unit, spare parts, and two sets of ground support equipment. What they came up with is a simple two-part system composed of a module—which is the main lab consisting of a core segment and experiment segment—and an open pallet which allows scientists to expose their test materials directly to the vacuum of space. These two components were given the simple name: Spacelab. Each part of Spacelab, the modules and pallets, are made to weather at least 50 orbiting missions and can be used in a variety of combinations—two modules, one pallet, one module, three pallets, etc. This versatility and reusability make it all the more rewarding for scientists interested in astronomy, life sciences, biomedicine, and many other areas. Radiation from the far corners of the Universe cannot be studied from Earth; a gravity-free environment is helpful for separating and purifying biological particles, and the observation of our world from space will be invaluable for urban and transportation planning. Spacelab's uses can and will touch all our lives. Already, its first two flights are scheduled and taking shape. Spacelab One is part of the Space Shuttle's first responsibilities during 1980. It will blast off from the Kennedy Space Center in Florida and orbit the Earth at an altitude of 155 miles, but it will certainly not be a test flight. Experiments are planned in many fields, ranging from plasma physics to thermodynamics, with emphasis on stratospheric and upper atmospheric research. This trip will last a week and be populated by two scientist/pilots—payload specialists—and another pair to lend support from ground control. Spacelab Two leaves Florida in 1981 to circle the Earth for up to 11 days at a height of 250 miles. *This* is the test flight, strangely enough; its primary objective is to test its own systems and sub-



Access to Spacelab from Shuttle cabin is thru pressurized tunnel.

systems, but at the same time, demonstrate its capabilities for research. Everything from high energy astrophysics to botany is emphasized in the scientific data aspect of this journey. Spacelab's formation will also be altered for this second go-around. The module and pallet combination will be replaced by four 10 foot pallets. But again two payload specialists will be on board, assisted by a duo at ground control. These eight individuals for the first two Spacelabs must be chosen from a list of over seventy-five candidates. Out of a group of nineteen finalists for the first flight are three women one of whom may have the honor of being the first American woman in outer space. (But not before going through an extensive two year training period.) Although the qualifications are not as strict as they are for astronauts, the Spacelab training will still include zero gravity exercises, simulations, flight plans, emergency procedures, and even space-flight housekeeping. More than just consisting of both sexes, the team will warrant participation from fifteen different countries. From Austria to Switzerland, scientists have responded with interest and active investigations into the types of experiments necessary to add to this new source of knowledge. The hope and promise of outer space is now within reality's grasp. With a little luck and great skill, Man can truly unite together to understand his origins and the eternal future.

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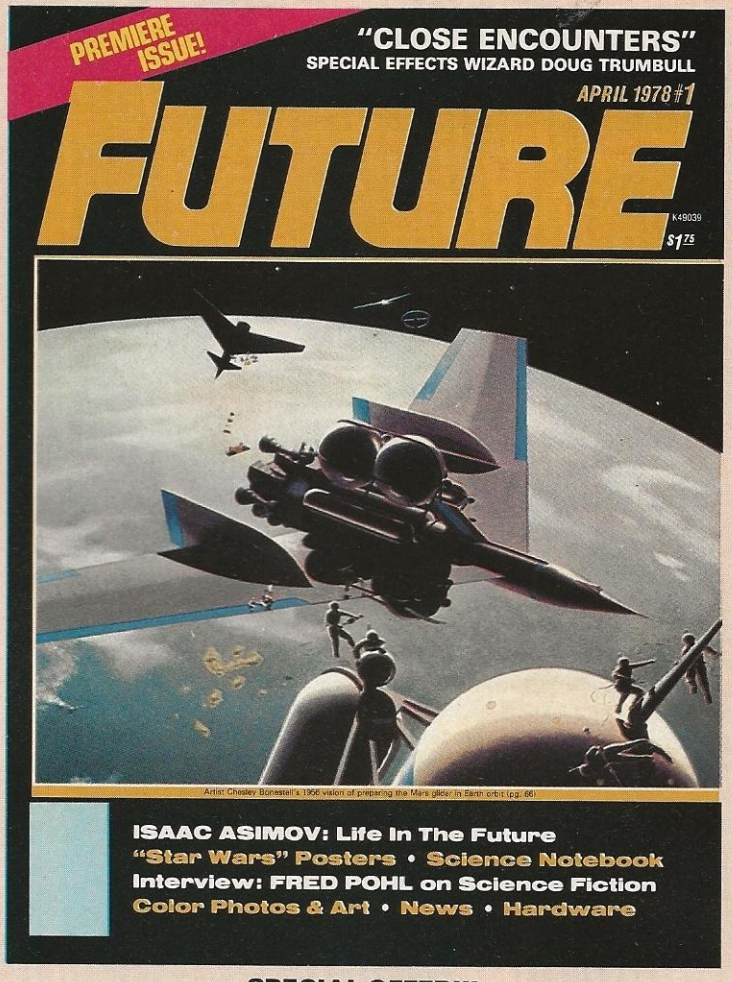
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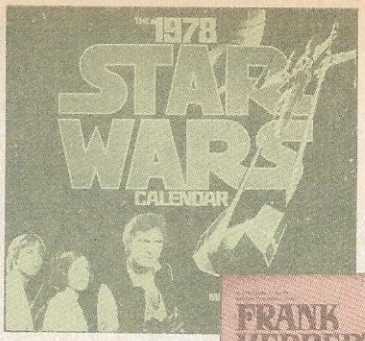
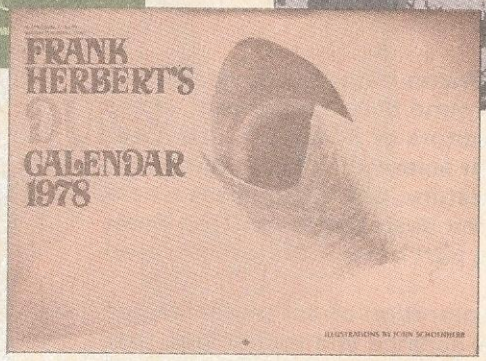
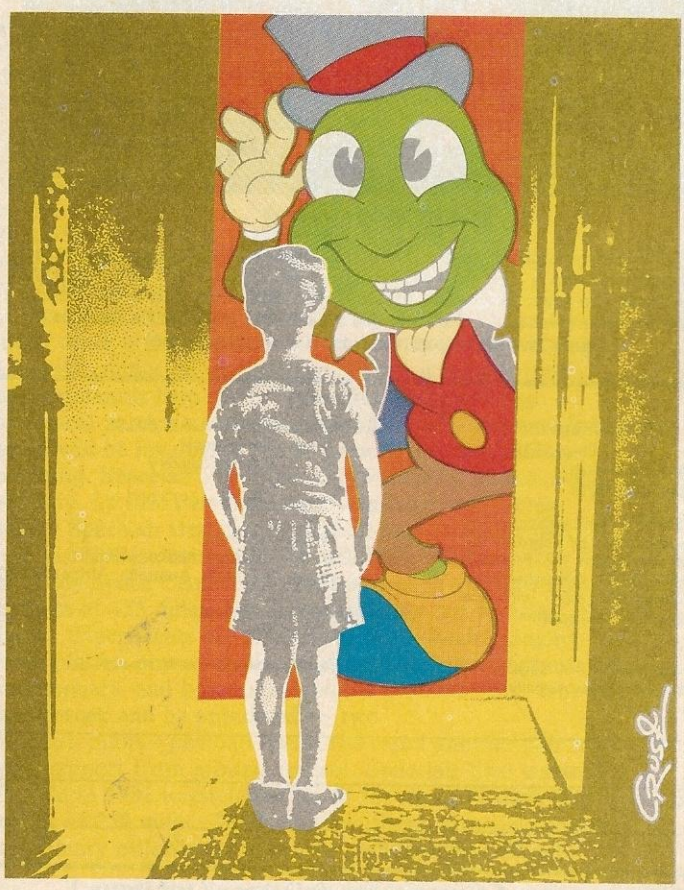




NEW SF CALENDARS

The number of SF/Fantasy calendars for 1978 has at least doubled. The *Star Trek* calendar is, of course, nothing new to *Trek* fans and the Tolkien Calendar is essentially the grandfather of all the high quality, full color, fine-art date books. However, this year enthusiasts of the fantastic can literally paper their walls in sparkling, dated declarations of their interests. The *Star Trek* Calendar (Ballantine Books, $4.95) enters its third year on Stardate 7801.01, naturally, and flips its well designed way to 7812.31, touching on such episodes as "The Gamesters of Triskelion," "Return to Tomorrow," "The Ultimate Computer," "The Deadly Years," "A Private Little War" and "The Naked Time," with a center spread of Mr. Spock in three manifestations. The Frank Frazetta Calendar 1978 (Bantam Books, $4.95) is as stark, as macabre, as sensual and as exciting this year as it was last. The master of sinewy exaggeration contributes work ranging from a naked "Girl Bathing," done in 1962 to "Bloodstone," circa 1976. Along the way he also reintroduces "The Fire Demon" (in a two-page spread), "The Rogue Roman," "Tanar of Pellucidar," "Dracula," "Bran Mak Morn," and John Carter of Mars. Reborn in 1978 is The Monster Calendar (Drake Publishing, $3.95), this year redesigned, repackaged, recompiled, and rewritten. Each month is given a title and solidarity to the point that the work becomes an elementary text book on the field. Among the headings are The Month of TV Monsters, Ray Harryhausen Month, Chris Lee, Peter Cushing, Makeup Men, Boris Karloff, and the *King Kong* Controversy. New this year is The Dune Calendar (Berkley Books, $4.95), with magnificent artwork by John Schonherr who was responsible, among others, for the magazine, paperback, and hardcover versions of Frank Herbert's epic trilogy. This year's hit calendar is based on last year's hit movie. So, not surprisingly, we have the 1978 *Star Wars* Calendar (Ballantine Books, $4.95). Under the impressive cover depicting an X-wing and TIE Fighter dog-fight outside the *Death Star*, the designers have mounted each facing page with the *Star Wars* logo and lined calendar pages with "May the Force Be With You . . . All Through the Year!" The major characters are all here as well as the Bantha, the animated chess game and a center spread of C-3P0. One thing is certain: SF fanatics will know the date in 78.



ENCOUNTERING DISNEY

If, after seeing Steven Spielberg's *Close Encounters Of The Third Kind*, you have the uneasy feeling that the ghost of Walt Disney past haunts some of the film's more effective sequences . . . relax, there is nothing wrong with your mind. The Disneyesque aliens, the Jiminy Cricket music box that plays "When You Wish Upon A Star," the comical ball of "tinkerbell" light that trails after the UFOs and Teri Garr's referring to her husband Richard Dreyfuss as "Jiminy Cricket" were all part of Spielberg's original concept. While in New York to promote the film, the director told one reporter: "I'd have to say that Walt Disney influenced me more than anybody else. My parents always censored my film-going and, as a result, I could only see G-rated movies. I wasn't allowed to see love stories, war action or films that contained violence. I was terrified by *Fantasia*. *Snow White* scared hell out of me. Disney had a way of making the familiar seem terrifying. He could frighten me by taking a simple oak tree and giving it long fingers and a face and making it reach out to grab unsuspecting travelers at night. As far as I'm concerned, Disney is the dean of horror classics." Spielberg's infatuation with the Disney realm led him to include the *Pinocchio* tune "When You Wish Upon A Star" in the original print of *Close Encounters* as the closing sequence theme. Subsequently, the song was removed before the movie actually premiered. Richard Dreyfuss, however, had this to say about the missing Jiminy Crickett ballad: "If you ever need an insight into Steven, that song is it."

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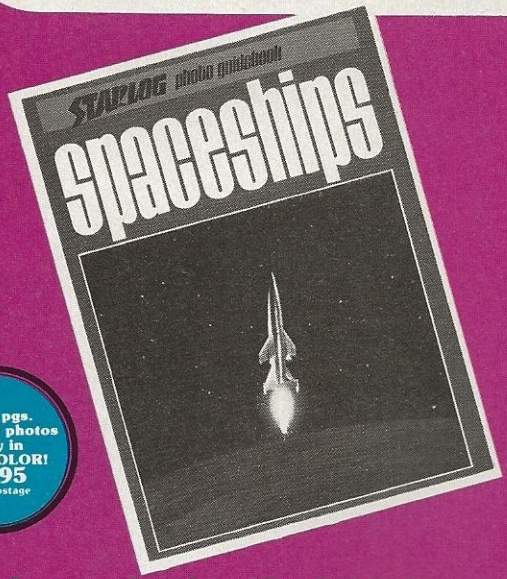

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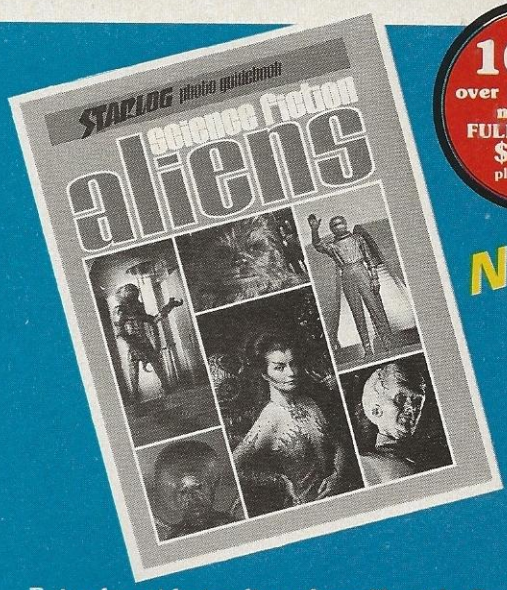

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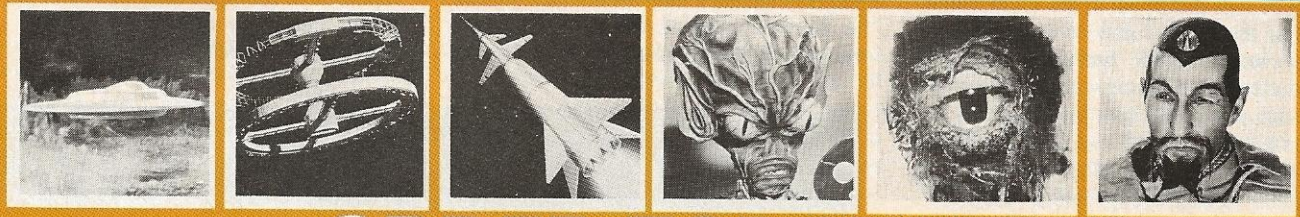

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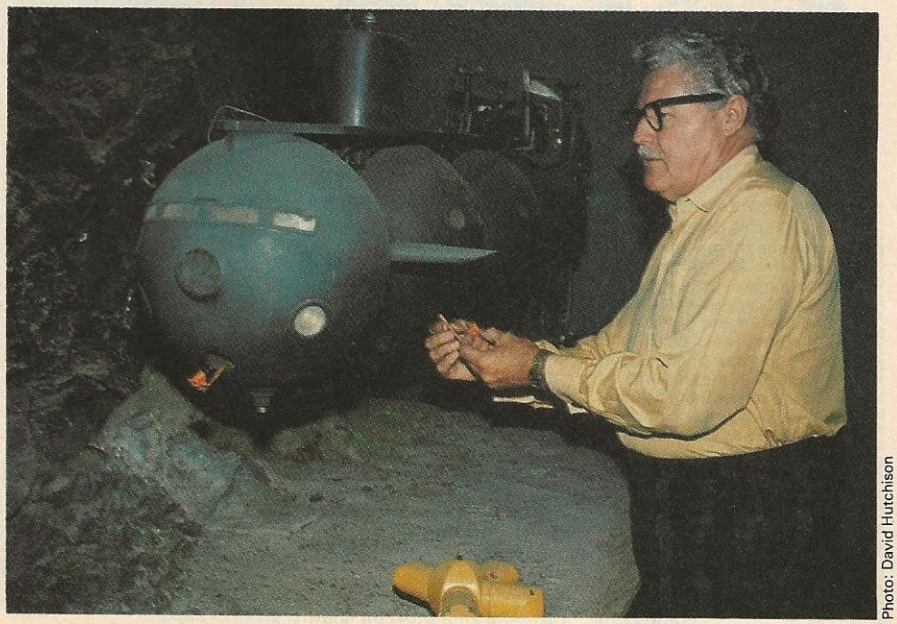
TV UPDATE

Photo: © CBS

The 1977-78 TV season is currently cutting two of its SF shows-in- residence. CBS has officially given the axe to the ratings-plagued *Logan's Run*, the hour-long show based on the hit MGM movie. *Logan* has closed down shop, having completed it's first half season of thirteen episodes. The shows will run until February when *Logan* will disappear from view. Mindful of the current science-fiction boom, however, CBS-TV has given the cast and crew of the show a tentative second chance. Should the ratings improve between now and the end of its run and should a slot open up during the network's spring "second season," *Logan's Run* will immediately resume production. Faithful followers of the show are advised to write letters to the powers that be at CBS-TV, 51 West 52nd Street, New York, New York 10019.

It appears that, for the *Man From Atlantis*, it's too late for letters. Although NBC waited until the last possible moment to decide the show's fate, *Atlantis'* ratings were so low that the network found it impossible to salvage. After jettisoning four of its 1977-78 shows in mid-November, NBC reserved decision on the *Atlantis* series, allowing the cast and crew to go on their normal mid-season hiatus. With 13 episodes completed and five scripts assigned on a stand-by basis for the second half of the *Man*'s premiere season, countless fingers (webbed and otherwise) on the set were crossed as the network brass mulled the positive and negative aspects of the SF show. The bad news came the first week in December and *Atlantis* was cancelled, sinking beneath a wave of viewer apathy. To the network's credit, however, they are still taking an active interest in science fiction on the tube. *Atlantis* will be replaced by Jack Webb's upcoming *Project: UFO*, a weekly series based on actual cases reported in the Air Force's Project Blue Book. The show will premiere either in February or March of 1978. ★

Top of page: Logan may have found Sanctuary in "The Man Out Of Time" episode, but not in the ratings. CBS has axed the show "with reservations." Right: Gene Warren prepares to put *The Man From Atlantis'* supersub, the *Cetacean* into drydock until the powers-that-be at NBC decide the show's fate. Production of the show has halted.



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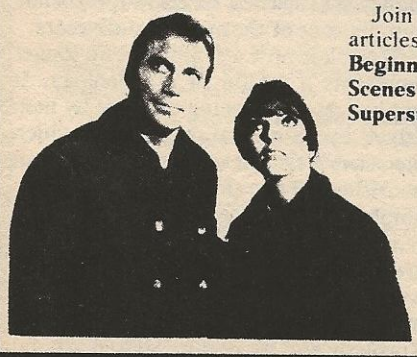

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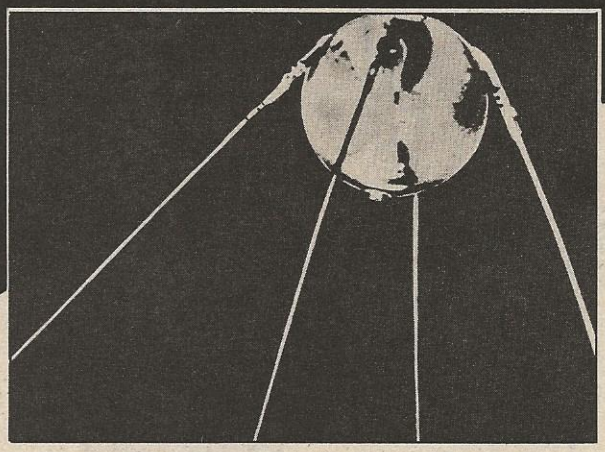
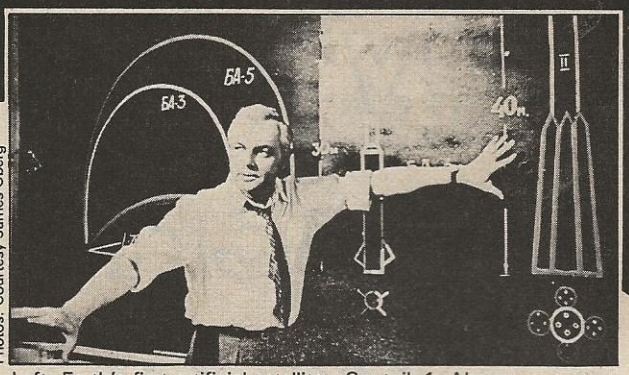




Photos: Courtesy James Oberg

Left: Earth's first artificial satellite—Sputnik 1. Above: Actor portrays Korolyov in Soviet film about the space pioneer's life called *The Taming of Fire.* It was released in '73.

By JAMES OBERG

Twenty years ago, Sputnik opened the road into space with a bang. The Russian sunrise space spectacular stunned the world and set mankind irreversably onto the path to the stars.

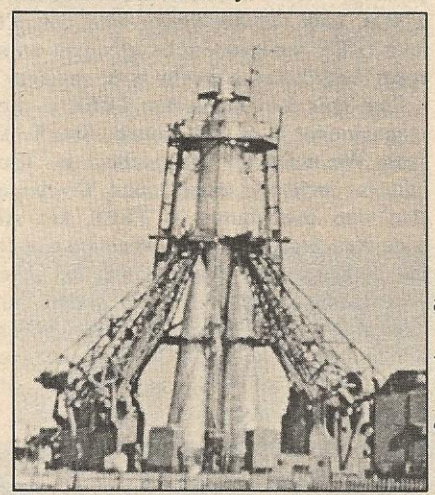
At that historic moment, October 4th, 1957, science-fiction fans enjoyed unexpected popularity as the only people who seemed to understand space flight. Newspapers proclaimed with banner headlines: "Science Fiction Becomes Fact."

But there was much more to it than that. There were a few people who realized the true significance of the sattelite event even before the world wide shock waves broke. At an impromptu midnight celebration at the desert launch pad in Kazakhstan, still warm from the rocket blasts, the tough, dedicated, weary 50-year-old leader of the fledgling Soviet space team climbed atop a crate to address his excited colleagues: "Tonight the dreams of the best sons of mankind have come true. The road to space is open!"

Even the vision of science fiction fell short at this crucial point in human history. In dozens of earlier scenarios for the "conquest of space," few writers had seriously considered the politics and passions which would now, after Sputnik, give birth to the **Space Race**. Nobody could have foreseen the motivations, variously glorious and practical, which drove two mighty nations to commit precious resources and careers (even lives) to what had so recently been a metaphor of impossible dreaming: to reach the Moon.

In hindsight, two decades later, it was the only possible way to go. Moscow had quite literally goosed a reluctant Washington to jump into space. The scene had been set by SF books and movies (such as *Destination Moon* and *Conquest of Space*), but all of their arguments and cajoling could never have matched the effect of the embarrassment, anger, envy and fear which Russian space triumphs elicited in the post-Sputnik years.

If America's Vanguard (or even von Braun's Jupiter-C) had been the first object in orbit, the Russians would probably not have made the effort. Without the shock of Sputnik and following events, the space program would most likely have started as and have remained a low-budget adjunct of the National Academy of Sciences or a similar respectable-but-small organization. By 1978, we might just have been working on manned space voyages of the Mercury or Gemini type. Flights to the Moon and orbiting space stations would be decades away.



Courtesy James Oberg

The actual Sputnik launch rocket on the pad in Kazakhstani steppes; October 1957. Soyuz flights used the same launching pad.

But in the wake of Sputnik, the road is open and it cannot be closed. Protected both by proven space benefits and by bureaucratic/political/industrial inertia, the movement toward the forever frontier of space will continue to grow in strength. It was thanks to Sputnik, and to the little-known Ukrainian engineer-dreamer who made it all possible.

His name was Sergei Korolyov. He opened the space age and set his sights on the Moon. He had Krushchev's trust, and talked that wily dictator into financing his space program for both domestic and foreign propaganda.

But Korolyov's years in Stalin's Gulag slave labor camps had wracked his body beyond the ability of his iron will and stubborn determination to overcome. Eight years after Sputnik, at the ago of 59, he died short of his goal. The Soviet space program fell apart without him and took years to recover. It is still showing his absence and the effects of the loss of his brilliance and skills.

Russia still cannot officially talk about all of Korolyov's life: the Gulag is downplayed, and Krushchev has been erased from the history books. Nor do the Russians like to admit the practical uselessness of the space stunts which, like a medieval court jester, Korolyov had to provide Krushchev in order to obtain further funding: two manned ships in parallel orbits, a woman in space, three men crammed into a rescueless space coffin. Their sole purpose was to give Krushchev political trump cards in international and internal affairs. But their actual result, for which future history will be forever grateful, was not to overawe and stupify America (as Krushchev hoped), but to stiffen America's grim determination to spend whatever money was needed to erase the cosmic humiliations of the post-Sputnik years.

Sputnik is now a symbol. It no longer represents a nation or an ideology. It symbolizes the opening of space by men driven by an eternal dream, one which the science fiction world embodies and nourishes. This dream, and the triumphs and tragedies in its name, will be remembered on distant worlds long after the politics and passion of those who sought to twist the deeds of great men have faded into dim obscurity. Korolyov and his dream, shared around the world, shine on in human memory.★

JUST LOOK WHAT YOU'VE MISSED!

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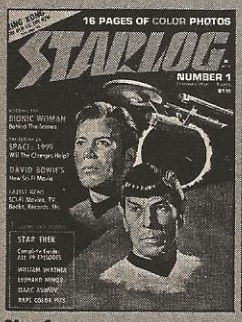

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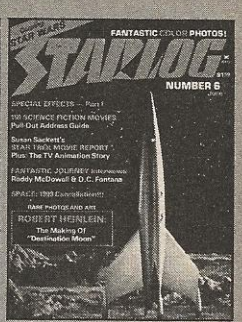

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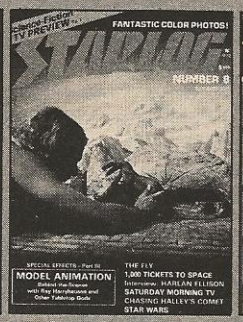

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Kim Milford (as Billy) experiments with new-found alien weapon: it works!

LASERBLAST CAST AND CREDITS

LASERBLAST: A Charles Band Production released by Yablans. 1977. Technicolor. Produced by Charles Band. Directed by Andy Gallerani. Screenplay by Franne Schacht and Frank Ray Perilli. Special effects: Harry Wolman. Animation: David Allen. Makeup: Steve and Ve Neill.

Billy..... **Kim Milford**
Dr. Mellon..... **Roddy McDowell**
Kathy..... **Cheryl Smith**
Grandfather..... **Keenan Wynn**
Tony Craig..... **Gianni Russo**

When a human wields a weapon from the stars, intergalactic chaos breaks loose. Kim Milford, *Laserblast*'s hero, tells of alien dangers . . . both on and off screen.

LASERBLAST

By CHARLES BOGLE

Two lizard-like aliens lope across the barren California desert in search of prey. Suddenly, a humanoid alien appears. With a high forehead and deep set eyes, the growling stranger radiates an aura of evil. The humanoid alien raises his laser gun to fire but the lizard creatures are quicker. They promptly disintegrate him with their hand weapons. Sensing the approach of an Earth human, the reptiles scurry back to their massive ship and take to the sky . . . leaving the third alien's weapon and a strange, glowing pendant behind.

And so begins *Laserblast*, the latest in a new wave of low-budget SF films making their way to theaters in the wake of *Star Wars* and *Close Encounters of the Third Kind*. Produced by Charles Band, *Laserblast* takes the standard Jekyll and Hyde theme and gives it a slight SF twist, aided and abetted by Dave Allen's stop-motion alien effects and Steve Neill's human/alien makeup.

Laserblast recounts the tale of troubled teen Billy (Kim Milford), a likable lad who is picked on by his peers and his girlfriend Kathy's grandfather (Keenan Wynn). Feeling dejected, Billy dwells in solitude. On one lonely walk in the desert, he comes across the strange laser weapon and the pendant. He discovers that the laserblaster will come to life only when he wears the alien jewelry. He begins to use the laser gun, blowing up desert terrain randomly. For once in his life, Billy knows the feeling of power.

Problems ensue immediately. When Billy uses the gun, an alien force begins to invade his body. Kathy (Cheryl Smith) notices that the pendant is worming its way into Billy's chest, causing a strange space infection. They both visit Dr. Mellon (Roddy McDowell) who takes a sample of the alien growth.

Meanwhile, Billy begins using the laser gun as an instrument of revenge, dealing out laserblasts to all those who once tormented him. The more he uses the gun, the more alien he becomes. He kills Dr. Mellon as the physician attempts to take the sample of the space infection to a lab. The FBI arrives, but it's too late. Billy, now totally transformed into an alien being almost identical to the original owner of the gun, begins a reign of destruction. He turns his laser weapon on the town, reducing everything in sight to dust. Before he is finished though, the two lizard creatures return in their ship and blast Billy. Kathy weeps as Billy's alien shape gradually reverts to its normal, human form.

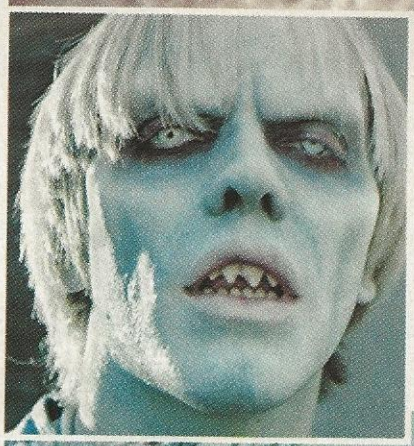
The 3-Week Alien

For Kim Milford, the star of *Laserblast*, his indoctrination into the world of SF film was an enjoyable but hazardous experience. Kim, who starred in *The Rocky Horror Picture Show*, went through the rigors of makeup and special effects for the first time, but managed to survive and smile about it. "It was all great fun," he states from his California home. "I've always wanted to play an alien ever since I was a kid. And the ad copy is great . . . 'Billy was a kid who got pushed around, then he found the power.' One producer friend told me it was the story of my life. When I was a kid, I was pushed around. Then I was suddenly in show business, showing all these people up."

Although the theme of *Laserblast* may have been slightly autobiographical, the alien transformation certainly isn't. "I have these strange eyes and a *Phantom of the Opera*-type forehead. It's all appliances, like the makeup in *Planet of the Apes*." Kim, a novice at the tribulations of makeup wizardry found the initial alien experience a bit trying. "It took about three-and-a-half hours to put on and was hard to get used to. In the beginning, they covered my head in plaster to make a life mask. I felt like I had a rock welded into my neck. They then designed my appliances using the life mask. When I had the actual makeup on, it was hard to keep my hands away from it. After seven or eight hours with it on, you just want to tear it off. You get very claustrophobic."

Another hazard of the alien role was the danger of the makeup peeling off. "That's rough when you're filming in the desert. I'm not used to wearing contact lenses, either, and I had to wear very strange alien eyeballs. In the hot sun, my own eyeballs really got messed up. I almost went blind from having the lenses in too long; scratched my cornea and everything. But that's the price you have to pay to be a starring alien," Kim laughs.

The rigorous lifestyle of Billy/Kim had it's light moments. Kim winces good-naturedly as he recalls *Laserblast*'s hectic three week shooting schedule. "For a while," he confesses, "I didn't know what I was doing or where I was. I was working on this film and *Stingray* (a movie with Mark Hamill) at the same time, day and night. I was working on *Laserblast* one day and that night I had to go to MGM for a wrap-up party on *Stingray*. The only way the *Laser* crew would let me go to the party was if I promised to wear the alien makeup so, when I returned, we could start shooting again. I had to take my makeup lady with me to make sure

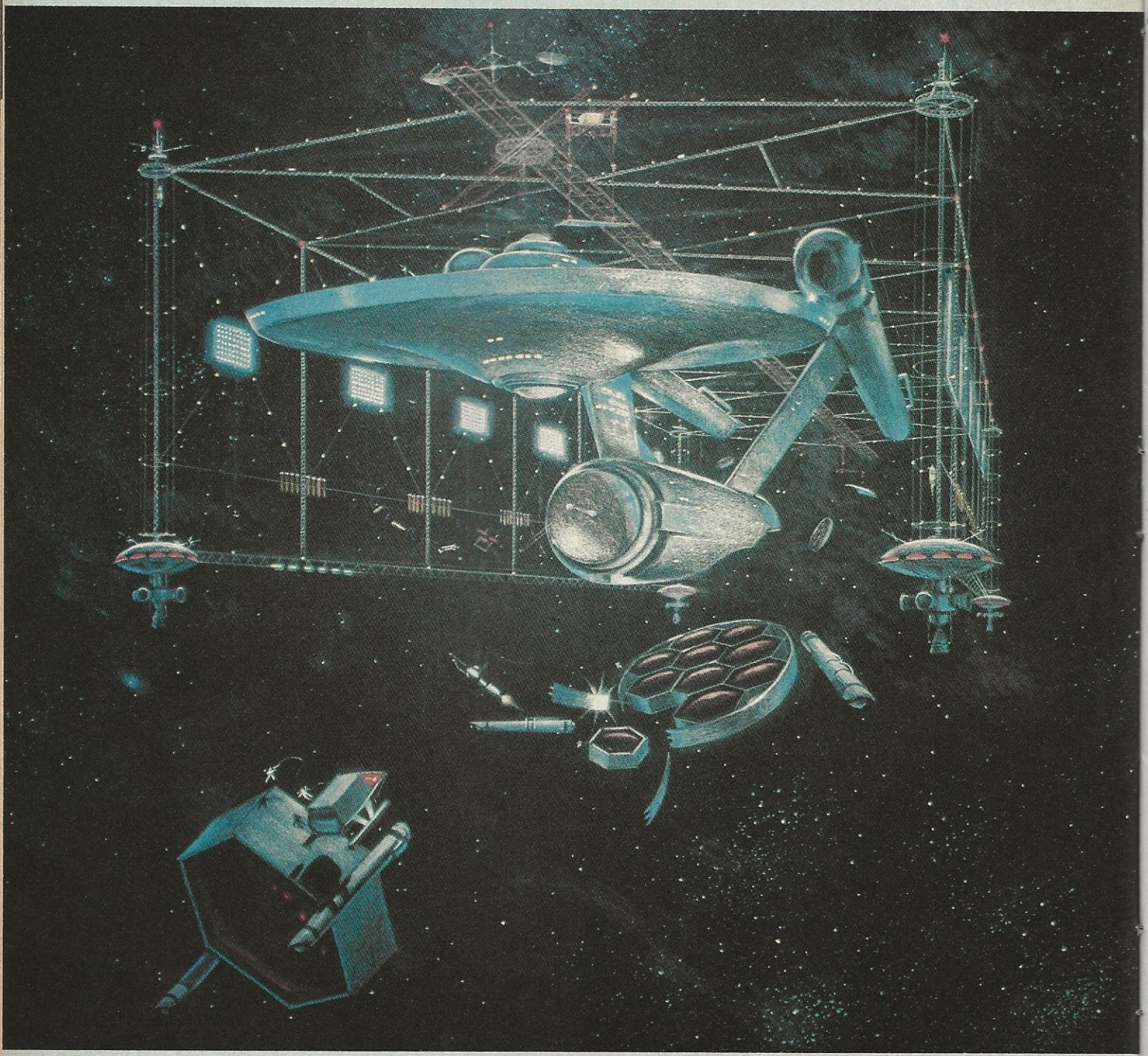


Above: David Allen's stop-motion animated aliens appear during the film's opening moments, pursuing the laserblaster's original alien owner. Left: Kim Milford, as Billy, becomes a changed man after dabbling with alien hardware. Below: The laserblaster itself . . . a lethal piece of hardware from an unknown alien world. When used, it transforms humans into madmen.

Photos: © Irwin Yablans

Gene Roddenberry has spent the last year and a half living in the eye of a hurricane. First Paramount announced that *Star Trek* would be produced as a major motion picture with Gene in full control. Things immediately started going haywire—Gene was not in control; the studio heads couldn't decide on a script, producer or cast, and no one seemed to know just how to develop the property. Finally, the project was shelved in favor of making *Star Trek II*—a new TV series.

The Making of *Star Trek II*—



Mike Minor's dramatic pre-production sketch of the *Enterprise* in drydock. The new *Enterprise* will have a sleeker look suggesting increased power. See page 27 for the sketch of the new exterior and page 31 for a discussion of the modifications for the interior.

Gene was back in creative control, but the *Star Wars* phenomenon continued to grow and *Close Encounters* underscored the new SF-movie boom. Paramount once again changed its corporate mind. The TV series was shelved and *Star Trek II* was changed into a feature-length film. That—as of this moment—is where it stands. But before this latest development the indefatiguable Susan Sackett chatted with her boss about the whole, confusing series of events. His comments proved to be extremely prophetic . . .

A CONVERSATION WITH GENE RODDENBERRY

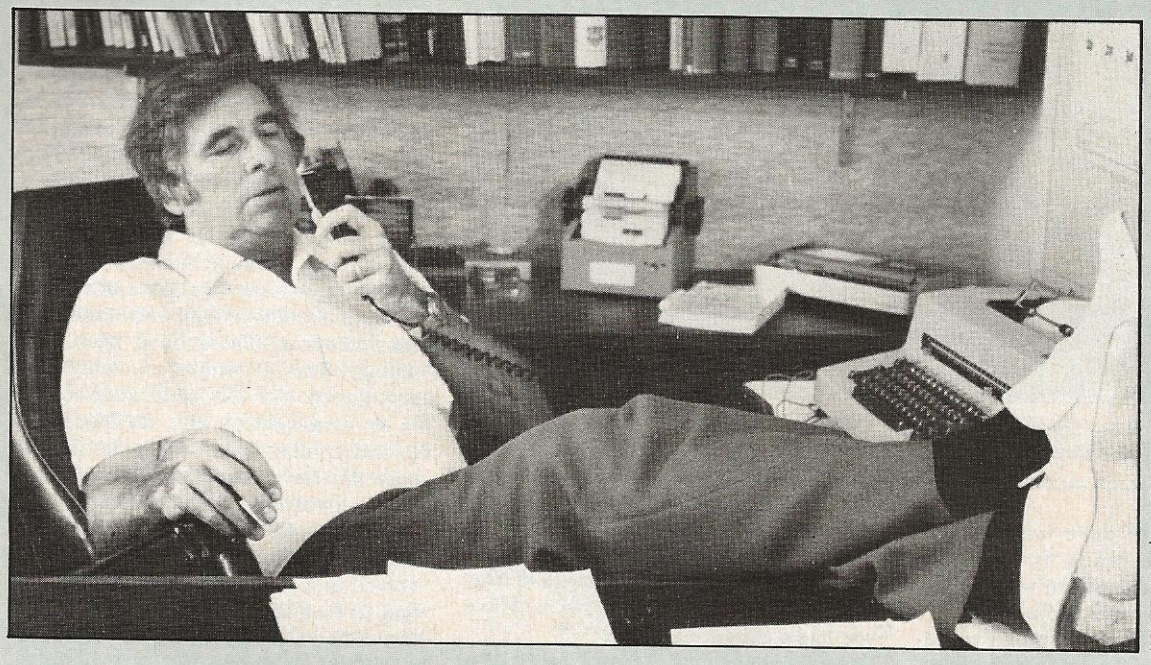


Photo: Courtesy Susan Sackett

By SUSAN SACKETT

Why didn't the *Star Trek* movie happen?

Paramount went about the movie in exactly the wrong way to accomplish anything artistic. They decided to make it a committee effort, and have no one really in charge. They told me that I had creative control—then told Jerry Isenberg that he had it, and then without his knowing it they also told the director that *he* had creative control. You can't make a worthwhile movie that way. Good movies are made almost invariably by one person carrying the enthusiasm and the vision of it into completion. This is the way George Lucas made *Star Wars* over three years of struggle. He fought hard because he had the vision of what he wanted. I found myself being second-guessed by people at the studio who had never even seen *Star Trek*. It was just a horror tale.

But what was the direct cause of the studio's cancelling the movie?

Star Wars came out and was an enormous success. Somebody at Paramount misjudged the effect of this success and said, "Wow, it's happened and no one can do it again. Therefore we don't want to risk doing *Star Trek*." In actuality, I think that *Star Wars* merely proved that there was a huge market there for a *Star Trek* movie.

But the studio hasn't given up on *Star Trek?*

Apparently, Paramount dreamed for some time of starting a "fourth network" and bought the Hughes Network as part of this dream. About the time that the *Star Trek* motion picture was running into trouble, management had noticed that there are independent stations all over the country that would practically kill to get new *Star Trek* episodes. It seems they said, "Instead of gambling on high grosses on a motion picture, why not gamble *Star Trek* on something that could conceivably be ten or a hundred times more profitable than even a hit movie?"—which is the kind of money involved if they are successful in starting the fourth network. So the final thing that got the *Star Trek* movie cancelled was the realization that Paramount could use *Star Trek* as bait, as a leading sales item for a new television network.

Would you rather have done the movie?

I'd like to do both a movie *and* new *Star Trek* television episodes. Maybe we'll still do that in the end. Perhaps it will work just as well or better to do the new *Star Trek* television series first.

Then you believe that a movie will happen?

If *Star Trek* is still a viable, exciting property after the TV series, I see no way that a movie would *not* be made. It's a very logical and likely thing to do.

Almost certainly there will be new things that will come out of this new series. How will it differ from the original one? Will it be better?

Well, every year a show continues makes it a little different. Characters come and go, styles and tastes in science fiction change, various problems in the world around you grab your attention that did not have your attention the year before, so it's hard to say whether it will be better or not. If I'm involved, it will be the best I can make it at that particular time.

Now that you have creative control after being ignored by the studio, how is this affecting your attitude towards doing the series?

Gene Roddenberry and Joe Jennings, *Star Trek*'s Art Director, are busily planning the shape of things to come.

A major concern of mine was that the two years of bad treatment by the studio would affect the enthusiasm with which I entered the television project. Knowing that the worst possible thing I could do was to try to do a television series dragging a corpse of anger, defeats, and double-crosses behind me, I went to a place I have down the coast and spent two weeks there sort of communing with myself, analyzing everything that had happened; analyzing just how badly I wanted to do the television series; what would be the best way to do it, what would be the best attitude. And I succeeded in really putting the abortive two years of the movie behind me. I came back to the studio and announced to all of the executives that as far as I was concerned, it was "Day One," and I was going into my office Monday morning with excitement and enthusiasm, doing the best *Star Trek* television series that I could conceive of, that I would not carry into it any of the angers or disappointments and other things which would, in my opinion, have destroyed freshness and enthusiasm. This is the way I approached it, and I must say that as far as the television people here at Paramount are concerned, they all have responded beautifully so far. I have had the creative control they promised, and everyone has been helpful. I hope now that Paramount has learned a lesson during the abortive attempt to make a movie and realizes that they must go ahead with one person and give him the equipment and support he needs to make the show.

You've said in the past that you would never go back and do a TV series of *Star Trek* again, yet you are doing it. Have you had a change of heart?

I've said at the end of a golf game or a tennis game, "I'll never play that game again either!" I was not about to make a new *Star Trek* television series in any limited sort of fashion. In other words, if this had been a real syndication show where we had a limited budget, and we could not really make a first-class effort, I would not have done it. When I agreed to do it, I had meetings here with people at Paramount, and my representatives and I determined that Paramount was not only willing but anxious to try to make this new *Star Trek* series even superior to the first one.

How do you feel about going back and re-doing a legend? One fan wrote it would be like Michelangelo re-doing the Sistine chapel.

I doubt that I've done the Sistine Chapel in any way! Those episodes will always be there for what people want to make out of them—this year, ten years from now, perhaps even a hundred years from now. We're making a new set of them ten years later under very different circumstances. I think neither takes away from the other. The worst that can happen is someone would say that Roddenberry couldn't do it a second time. That doesn't worry me as long as I know I did my damndest to do it a second time. In many ways I think it's more fun to come back after ten years than to come back maybe after just a year. After just a year, if we'd gone right into new episodes, we wouldn't have changed very much, and television and the audience wouldn't have changed very much. But now, coming back a decade later, there are huge changes in all of us and this gives us the opportunity to bring a freshness and a new look that we never could have brought right after *Star Trek* went off the air. Thus, instead of our people going around with bowed heads and the weight of the legend hanging on their shoulders, there's a great deal of joy and anticipation over making it because we've seen there's all sorts of exciting new possibilities. There's a very optimistic feeling.

As of this date, what actors are being considered for their original roles, and will they appear in every episode? How many have signed, if any?

All the actors have been considered in their original roles, as well as some in other roles. This includes some actors who have just appeared once or twice or three times. They've all been taken into consideration. There have been *none* signed. The attorneys are only now negotiating with the leads. And coming to an arrangement with the leads, historically, takes time. It appears that we may not have Leonard Nimoy, who's deeply involved in a Broadway play and has a number of times announced that under no circumstances would he be involved in a television show. So we have had to face that fact and find a way to live with it, a way to replace the function in the show.*

It does appear we have a chance of getting all the other actors. How often will we use them? I think that being ex-

*Note: Since August, when this interview was held, we have signed most of the original cast, with the remaining few expected to sign by production time. However, while Leonard Nimoy's play has closed, we are not anticipating working out a satisfactory contract with that actor at press time, although we are still negotiating for him to appear as a guest star in the opening episode and from time to time in the series.

perienced producers we will hopefully put ourselves in a position where we could use all of them all the time, or use as much or a little as it works this time around. We're going to want to see some new faces. A new *Star Trek* requires that. Also, there's no way to avoid the fact that everyone on *Star Trek* is 10 years older. We cannot have our landing parties go down with all or most of the people in them within 10 to 15 years of social security. We have to see some bright, young, new characters in addition to the old. I think those things have a way of working themselves out. When a *Star Trek* actor comes to me and says, "Can't you guarantee me 13 out of 13 episodes?" I have to say "No. You, your part, how you handle it, and the audience response to it are what will guarantee how often you appear." But they will all appear and the *Star Trek* audience is going to have an opportunity to respond to those appearances.

What can you tell us about the new characters who will be added?

We're still fashioning some new characters. I hate to talk about them now because it sort of locks it in, and we can't change our minds later, so I'd rather wait until we begin to get our first scripts. Then as concepts begin to work, we will announce the concepts.

How can the Captain have the same relationship with a new Science Officer as he had with Mr. Spock?

Well, he wouldn't have the same relationship. Actually, it may be quite helpful to have a fresh and different kind of relationship. It may result in the Captain having a new and deeper relationship with the doctor and others. I remind the fans that the Mr. Spock character really took two pilots to develop, and then six or eight episodes following the sale of the second pilot, and so they must not expect me to sit here and come up with exciting details, unchangeable new concepts. We'll do just what we did before. We'll go along discovering all sorts of exciting new possibilities as each day's shooting and each episode goes along. I'll furnish the show with a skeleton, as I did before. We will have fine actors. If we succeed in signing up Bill Shatner, who is the same fine actor he always was, he will find subtle levels of relationship with any new people he works with, and so will our other actors. As far as our new actors go, we'll make every attempt to sign up the same high level of acting talent we've always had. We're talking about things that are part of the excitement of producing any show. It's like when I did the original *Star Trek,* if someone had come to me and said, "I've seen Buck Rogers and I don't see how you could improve on that!".

What will be the earliest date that cameras will roll, and when do you think it will be on the air?

Tentatively right now, we hope to begin shooting November 1st and on the air early Spring. Whether we can maintain that schedule, whether we would have to roll back to November 15th or something like that, only time will tell. We want to do it as soon as possible and reasonable—but we don't want to do it so fast that we do a botched, hurried job. No one has ever done quite what Paramount is doing here, trying to form a new network with a television show, and so I guess there are no rules. We don't know at this time whether it must be on by February 15th to be considered a strong market entry or whether April 1st would be just as good. We'll have to wait and see.

What exactly is the Paramount Television Service and how do they propose to syndicate programs to independent stations at prices they can afford?

I'm no expert on what independent stations can afford. Of course, Paramount's going to have to come out with schedules and prices which they hope will see it purchased in every population center in the United States. It appears that independent stations will pay more for *Star Trek* than for a normal syndicated property. Also, this new *Star Trek* will be of network quality, or perhaps even superior to network quality. It offers an independent station an opportunity to have a show on the air that will bring the station more viewers than the network stations have, which is a powerful thing to offer.

What other programming will be on the network along with *Star Trek*?

Paramount has in their vaults hundreds of motion pictures that have never been released to television, and they plan to release *Star Trek* and these motion pictures as the programming of this new network. This is what I've been told by Paramount. Then, perhaps they will add other programming the following season, gradually build up more and more programming until they're offering a full schedule competitive with

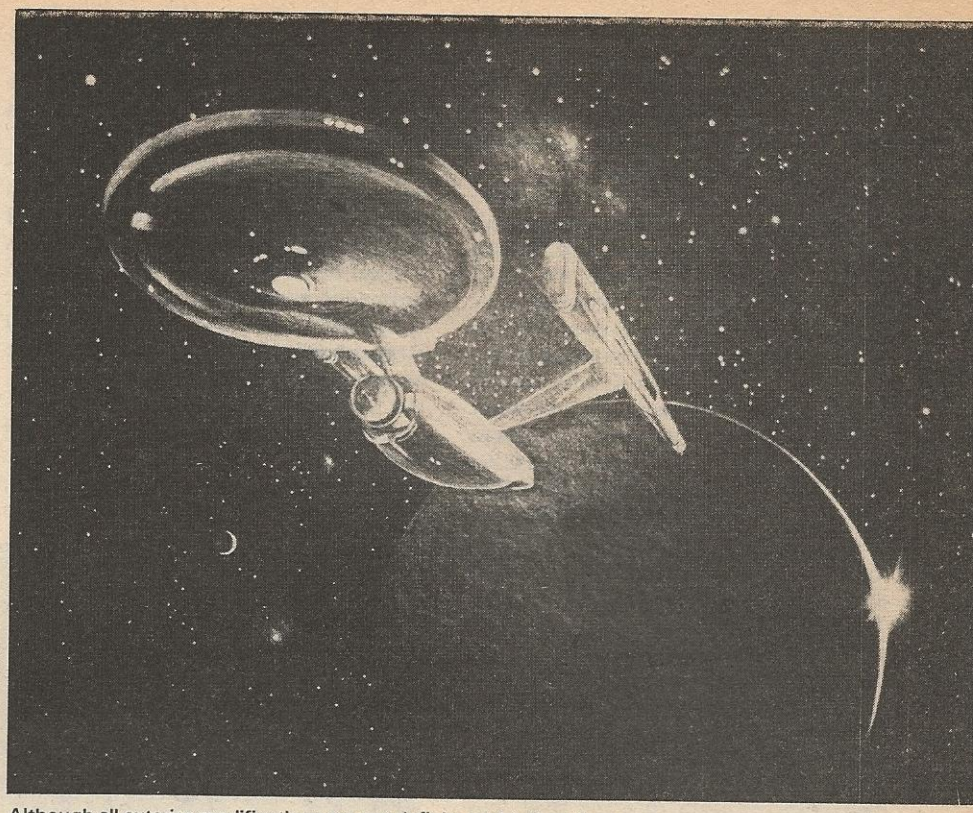


Photo: © Paramount

Although all exterior modifications are not definite at this time (late October), this sketch by Mike Minor approximates the new sleekness.

Mike Minor has begun storyboarding the *Enterprise*'s encounter with an alien ship.

Photo: David Hutchison

CBS, NBC and ABC. An ambitious plan, if so. Much like hoping to become another U.S. Steel or General Motors.

In other words, Paramount is hanging their whole new network's success on *Star Trek*?

Star Trek and Paramount's old movies. Perhaps new movies too, made especially for this. But *Star Trek* will be the lead item. Obviously Paramount has other properties in mind too, which they're going to have to add if they want to build it up into a full alternate network.

What about foreign distribution? A lot of our fans are from countries overseas.

All I know is that Paramount expects to be in foreign distribution. I know no details about it. But, of course, if *Star Trek* is a popular program overseas, the fact that new ones are available is bound to arouse quite a bit of interest. Without any doubt, BBC will be interested, and television in Germany, and places where *Star Trek* has been successful.

How does today's television differ from television of the late 60s?

It differs quite a bit. As a matter of fact, there's an interesting story in that. Starting up this new *Star Trek,* all of us had a lot of fears that the show has become a legend, and how can you compete with a legend—could we really make it different; could we really make it better? So we began to watch old *Star Trek* episodes, not on a television screen, but in the quiet of a motion picture theater here at the studio. We really analyzed what we had done, and the main thing we began to realize is that we made those episodes a long time ago. Dialogue is more naturalistic on television today, more sophisticated. Direction is more sophisticated today. There are better methods for optical effects. There are better methods for special effects. The *audience* is certainly more sophisticated and able to reach their minds out further. The audience is ready for statements on sex, religion, politics and so on which we never would have dared to make before. We can stretch even further this time. The more we watched the old episodes, as much as we enjoyed them, the more obvious it became to us that just the mere ten years of change in our industry would make our episodes look different anyway. Hopefully they will also look different because of ten years of analyzing what we had done. At least we're going to try to make them better this time.

Will you be freer from censorship on this fourth network than you were with NBC?

This should be a great advantage. We do not have to pass our story ideas, outlines and scripts by network continuity or network production offices. We have one person to deal with at the studio, which we've always had anyway. I think Paramount is willing to take some continuity and non-censorship risks to make this a fresh and exciting product.

Have you had to battle at all with the "Front Office" yet to exercise the creative control you now have?

We haven't had battles. I know the executives of television here and again, ten years later, I'm dealing with people I have known for many, many years. In many ways we have more common ground than I had with people in those early days. Sure, we'll disagree, we'll argue, but I think we're operating more now as peers than we were in those days. In the early days we had Gene Roddenberry whom no one had ever heard of, coming in and talking about obviously idiotic things—pointed ears, starships and so on. I think the studio

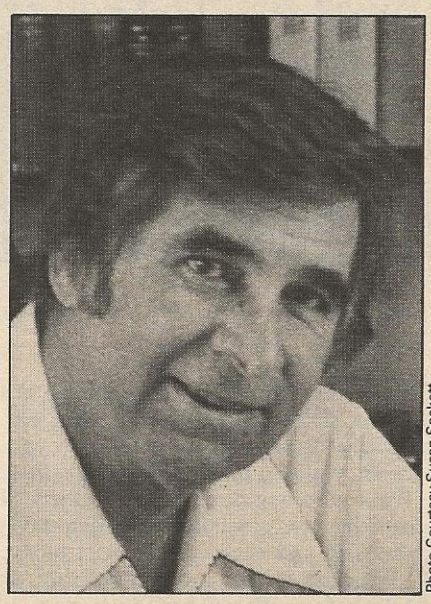


Photo Courtesy Susan Sackett

and the network spent much of their time saying, "How did we ever buy this crazy thing anyway?" That won't be the case this time. I *hope* it won't be the case this time!

Have the studio executives actually watched *Star Trek* or do they only see it as "money in the bank?"

Unlike the very top motion picture eschelons I was dealing with, these are *television* people who watch television, who are acquainted with the *Star Trek* phenomenon, and who value it—yes, who value it as something that brought the studio tens of millions of dollars, but they also value it when they see their own children loving the characters and being affected in hopefully some good way by the show. It hasn't gone past their notice that members of NASA, the Smithsonian Institute, prominent scientists, astronauts and people like that are *Star Trek* fans. That has registered on them. We had none of those things going for us back in the early days.

What do you think of all the merchandising of *Star Trek* items?

As has been the case for the last seven years, it is my earnest hope that Paramount, who owns the rights to all these things, will control it a little better, will make certain that the fans get full value, that it be done properly and with respect. That not only includes books and publications; it includes toys, conventions and everything else. My earnest desire is that in no way will fans ever get anything but full value for every dollar they put out.

***Star Trek* was on the air in the late 60s and made statements which were relevant to the times, although not directly. When it talked of non-interference, for example, we were at war in Vietnam. In today's era, the late 70s, what do you see as an immediate situation confronting first our nation, and second mankind, politically or otherwise, and how do you expect to tackle these in *Star Trek*?**

Of course, I would hope to keep the non-interference rule. I think it's as valid today as it was then. But there are other things, you might say, *menacing* our world right now. Some of these are things such as hijacking: the growing tendency of radical groups or radical personalities to threaten huge groups of people for their own, private, personal selfish demands, however idealistic these demands may be. I think we have to talk about that and say, "Hey, look, there's got to be some sort of a rule sensible, moral people live by. Yes, my people are being persecuted but do I have any right to risk the lives of a hundred strangers to put that to rights?" I think the growing nationalism in our world is something that we must address in *Star Trek*. Instead of moving more and more toward one world, these last ten years have seen nation after nation becoming independent, while others are more and more coming under the influence of dictatorships. Our planet has become a patchwork quilt of people fighting over what are largely mythical boundaries and mythical differences in political systems and beliefs. We want to address ourselves to that, address ourselves to the fact that we on this planet are all the same animal. I can see no way we can do *Star Trek* without addressing ourselves to man's need to go out into space in the 20th century here, go past Jupiter and so on. All of these things—the cult religions which have come along—I think we will address ourselves to that and try to analyze what this means, what the roots of it are, good or bad. Undoubtedly *Star Trek* will get into ESP and the paranormal a bit more and try to do some analysis of where that will be two or three hundred years from now. One nice thing about our format—it is just as broad and exciting as life itself, so we're not stuck with comments on any one or two things, repeating comments we've made before.

Could you explain your application of hijacking to *Star Trek*?

I don't mean as limited as hijacking

airplanes. I think we're entering an era where whole cities may be hijacked by stolen nuclear bombs. I think many things happen internationally now, in which, in effect, whole countries are being hijacked. The Arabs and Israelis in threatening war are often doing that to secure advantages from Russia or from the United States. I'd just like to address myself to the whole problem of selflessness and selfishness in achieving political and philosophical aims. We'll be going out to other planets where 20th century problems are still very much the vogue there.

Will we get a chance to see Earth of the 23rd Century?

Yes, that's one thing that could be fun. One of the first things the Paramount television executives asked me is, "Is there anything in *Star Trek* that you wanted to show in those early days that you didn't?" and I said yes, there was one primary one, and that was what Earth looked like in the 23rd century. And they said, "Let's spend the money and see that." So we are going to see it.

Can you tell us what it will be like?

I'll give you a hint. Let's say that if we survive into a 23rd century, ending up with a civilization capable of hurling starships across the galaxy, we will have learned affection for our own planet and the life forms here as well as in other places.

What other changes will you make from the original *Star Trek* that you've always wanted to do?

There are things we *can* do now. For example, we're not limited to NBC's rule of one-third females. We can show more women aboard our ship. We can now show them in command situations as much as we care to, if it seems dramatic and desirable. We certainly are going to indicate that there are "heads" (toilets) aboard the new *Enterprise*. And we'll have *two* elevators on the bridge. I think we may also get into some questions of the intimate lives of the people aboard the *Enterprise*. Do they dry clean their costumes, or are they somehow regenerated new? Do they take baths or showers, or is there some sort of a sonic way of cleaning yourself? How do you get a haircut? Do you still shave in that century or have there been treatments that eliminate that? I think that we should get into those things because the more you get into the intimate details of just day by day living, the more real the people and their lives become.

What other projects do you have in development?

I have delivered a first draft of a screenplay story to Paul McCartney for his *Wings* group. If they want to do it right away, it doesn't appear that I'll have a chance to go ahead with it, to work with them on it, because I'll be very involved with *Star Trek* for the next year or so. And I also have the rights to *Mind Reach*, the book about the experiments of Puthoff and Targ of Stanford Research Institute, on parapsychology, and I hope to develop a motion picture on that. I'm going to have to find some writing and producing talents to assist me on that. Again, I'm going to be pretty involved with *Star Trek*. The novelization of the first movie script is half done. Bantam has said to me, "It's more important to us that you go ahead and put full energy on the new *Star Trek* television series, and we'll be glad to wait until you have a chance to finish up the novel," so I'm holding it off until I get some free time. I have a first draft of it that I've rewritten, and I have to rewrite the other half.

Then you're really devoting your fullest energies towards the new *Star Trek* series. What does it really feel like to be back doing *Star Trek*?

It's kind of fun because all of us working on the show find ourselves in the enviable position, as writers, producers, directors and so on, to take a look at the world around us and say, "Hey, what is it we want to talk about?" *Star Trek* was, and is, and I think always will be, one of the most exciting formats in the world because you can literally talk about anything. Just invent a planet where it's happening. There's a lot of hard work, but a lot of fun, and a lot of anticipation going on. ★

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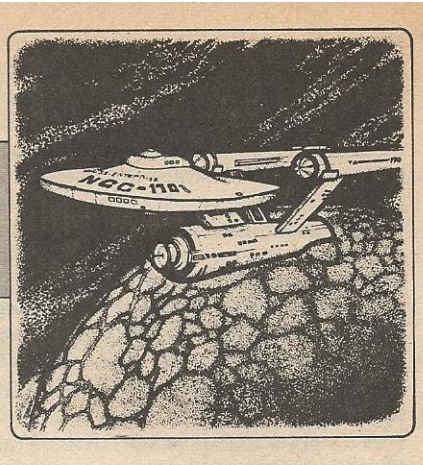
STAR TREK REPORT

A Fan News Column by Susan Sackett



There is something disquieting about seeing five bald ladies and six nervous, perspiring Vulcans all in the same day.

Over on Stage 21, lights and cameras were set up for the first filming of anything *Star Trek* at Paramount since 1969. For two days, October 27 and 28, 16 young, eager actors and actresses in full makeup and costume waited their turn to read four-page scenes in the screen tests which would help to determine who will play the new roles of Lt. Xon, Commander Decker and Lt. Ilia.

I couldn't help but feeling a bit of anxiety for these hopefuls. Especially those poor gals who had been in makeup at 5:30 a.m. to begin the three hour process of applying the skull caps which made them "bald." Of course, the lucky winner chosen from among these women gets the part of Ilia—and an appointment with an electric razor, along with a free supply of wigs, hats and Contac. Maybe even a date with Telly Savalas!

At press time, the producers still hadn't made their decisions on who will get the roles, but all of these finalists were thoroughly professional in filming their tests, and we will certainly have three fine young actors in *Star Trek II*.

We now have all of our original cast signed with one exception. Leonard Nimoy has accepted a starring role in the re-make of *Invasion of the Body Snatchers*, directed by Phil Kaufman, and has already begun filming, so he will not be returning as Mr. Spock.

Meanwhile, over on Stages 8, 9 and 10, construction is being rushed to completion in time for our principal photography start date of November 15. All of the sets are now completely painted, and Jim Rugg has put every available person to work on completing the instrumentation for the bridge. In a delicate, time-consuming process, thousands of feet of wiring are being intricately hand-assembled. These will be added to the consoles to produce the effects of working instrumentation—a myriad of blinking lights, controls and computer readouts.

Color is evident everywhere on Stage 9 (home of the *Enterprise* sets). The Engineering section has red-orange grille work and bright yellow engines. Lights are being installed within the engines which will produce an eerie red glow when matter/anti-matter intermix is underway. The Briefing Room has warm blue walls, the Sickbay is cheery yellow, Kirk's quarters have an orange motif, as does the Transporter Room. Color television sales should rise sharply next year!

On Stage 8 there is a futuristic-looking Admiral's office, which will be used in a conference scene, while over on Stage 10, the Recreation Room construction is completed. With all of these sets built and painted, the set decorators will soon complete the final steps of putting in furniture, pictures, and other set "dressings."

The first episode we will shoot, "In Thy Image," was scripted by Harold Livingston and Gene Roddenberry, with the story by Alan Dean Foster and Gene Roddenberry. Bob Collins will direct this two-hour "movie for television" which will air as the premiere episode, and will most likely be released theatrically overseas. At present we are planning a four to five week shooting schedule followed by several weeks of post-production work—editing, opticals, etc.

While I can't reveal the story itself, there are some exciting things which can be mentioned. We are going to see 23rd century Earth and we'll be given glimpses of life on this planet in a promising future. We'll see a beautiful new *Enterprise*—re-fit as the finest ship in Starfleet. (Her external appearance will remain much the same as in the original.) We'll also see some exciting new costumes designed by Academy Award nominee Bill Theiss—new uniforms, new recreational clothing—along with the familiar style of uniforms from the previous series. We'll see more of the lifestyle of our crew aboard the *Enterprise*—crew members relaxing, socializing, sleeping—a closer look at what it is like to live aboard a starship with 430 people.

One of the questions I've encountered frequently from fans is a concern over the new "fourth network"—Paramount Television Service, or *PTS*. As I wrote in my "Star Trek Report" in STARLOG No.9, Paramount has acquired the Hughes Network stations in the attempt to begin a new television network of their own. Other stations are now being approached as potential "affiliates" and they will receive programming one night a week for the first season, consisting of *Star Trek* and previously unaired Paramount movies. Metromedia was the first group of stations to purchase this package—which means that sometime next spring (hopefully) *Star Trek* will air on those stations (among them, Channel 5 in New York and Channel 11 in Los Angeles). If you live in an area which has an independent station, you can write to that station (or stations) and tell them about PTS and *Star Trek II*. If they have already been contacted by Paramount, this is a good opportunity to show them that there *is* support and interest in *Star Trek II*. If you live in an area which *only* receives stations already affiliated with one of the other television networks (NBC, CBS, ABC), let them know that you want to see *Star Trek II*. While these stations usually air the network programming, they *do* have the option (unless they are an owned-and-operated station) of *pre-empting* their regular programming. If they see enough interest and support for a new *Star Trek* series by their local viewers, they can be pursuaded to *pre-empt*.

A final question is from STARLOG reader Holly Pathright, of Montpelier, Vermont. She asks, "Will the original episodes still be shown in syndication when the new episodes come out?" This is a question I am frequently asked at conventions, and the answer I usually give is, "Yes, as long as people are watching them." Many stations have contracts on the original episodes which run through 1979 or 1980. There is no reason why these enjoyable episodes shouldn't continue to delight viewers for many more years. After all, even though Lucille Ball made many new *Lucy* shows, reruns of *I Love Lucy* have been with us now for 25 years! So with your support, who knows—*Star Trek* may even run right through that wonderful 23rd century. ★

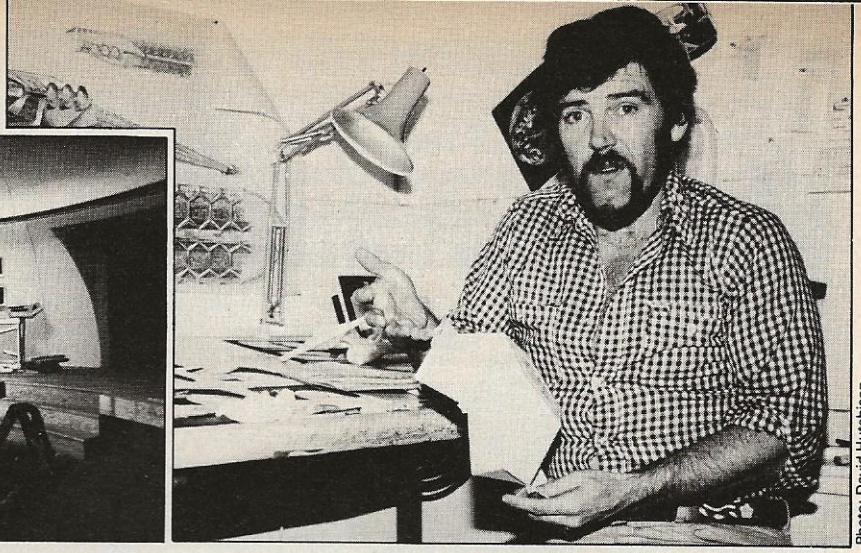


Photo: David Hutchison

Mike Minor, production illustrator for *Star Trek*, is doing the same job that Ralph McQuarrie did for *Star Wars*.

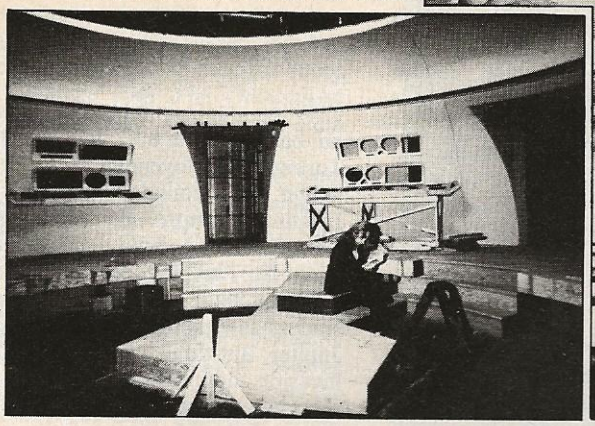


Photo Courtesy Susan Sackett

The *Enterprise* bridge nearing completion, here shown about the middle of Oct., is located on Stage Nine.

SPECIAL REPORT ON THE (NEW) *ENTERPRISE*

By DAVID HUTCHISON

The *Enterprise* is coming out of dry dock for the new Paramount feature *Trek* film now in production. Better than ten years later, there have been a lot of technological improvements and Star Fleet Command wants its ships to reflect that state-of-the-art.

The general look of the ship both within and without is sleeker. Consoles and instrumentation have a more molded built-in look, and, though the basic layout and design have not changed, the set is now rich in detail. Such detail stems from the determination to make the *Enterprise* as realistic and simplistic as contemporary technology allows. For example, the instrumentation on the new bridge is "practical" —*i.e.*, when a crew member presses a button or throws a switch it directly controls an indicator light or viewer. The old *Enterprise* bridge just had a few lights flashing or, occasionally, a special light controlled from off-set for a special sequence. This new development will force the actors to have a more natural manner of dealing with the equipment, since as they throw a switch they will have to wait to see if the proper indicators light up to show properly functioning machinery.

The Science Officer's station has had a number of new gadgets added—all functional. An electron microscope, a life-form detector and a plethora of viewers that operate as a sequence is being filmed, rather than having to be optically matted in later.

Though a lot of little viewers have been added, the main view-plate has been removed. Visual communications will be achieved via large "holographic" projections suspended in the area in front of the captain's chair. Additionally, it will no longer be necessary for officers to come in person to the conference room, but will be able to "attend" via a "holographic projection."

Other time saving conveniences have been added, such as the mini-transporters now located throughout the ship. If a crewman needs a particular tool or part, it can be beamed from one part of the ship to another. Crewmembers, however, will still have to walk or use elevators.

Background viewers on the bridge will suggest futuristic instrumentation by specially produced laser-light displays and computer animation. Many of the viewers will be running continuously, indicating the operational status of the ship and its position in space.

Bulky pieces of equipment have been miniaturized or hidden behind walls and consoles in recessed compartments. For example, the familiar tricorder has been miniaturized to a wrist band and much of the Science Officer's bridge equipment is hidden behind panels and pulled out of the wall only when actually in use.

One of the most interesting new devices supplied by Star Fleet Command is a synthetic "cloning" computer. If, for example, a chip of dinosaur bone is found, the machine will be able to reconstruct, in holographic form, the entire "living" animal. A very handy research tool.

Dr. McCoy's medical lab will be equipped with Kirlian photography and thermograms to aid in diagnosis.

As far as weapons go, the old standards such as photon torpedoes, tractor beams, phasers, etc. are back. But one section of the bridge incorporates a large glassy hemisphere which will be rigged with cross-hairs to aid enemy targeting. Stellar maps will also be accessible for display.

Down in engineering, three-story high impulse engines have been constructed that are visually more in keeping with the look of power that a ship of that size should have.

The Captain's quarters have been detailed and expanded to include such conveniences as the "sonic shower," which vibrates dirt and old clothes off of Captain Kirk's body. Also, a marvelous new full length mirror which allows him to see himself from all sides, as the image will rotate 360° while he is standing still.

As of this writing, improvements and new developments are being designed and tested, but even from this early glimpse one can look forward with anticipation to the *Enterprise*'s re-birth. ★

TREK UPDATE

Paramount Pictures has just announced that the first two-hour episode of *Star Trek II* will be produced as a feature film for theatrical distribution, rather than as a television feature.

Production, originally slotted to begin November 28th, has been postponed until March, allowing extra time for sets to be completed. *Trek II*'s budget has been raised substantially (although no official figure has been made public) and the script is currently undergoing revisions which will be more in line with *Trek*'s status as a feature film rather than a television production.

While the search continues for an actor for the part of Commander Decker, two other new roles have been cast. Persis Khambata, a former Miss India, has been selected to portray Lieutenant Illia. David Gatreaux, a 26-year-old actor who recently completed an episode of *The Man From Atlantis* has been chosen from over a hundred hopefuls to play the young Vulcan, Lieutenant Xon.

As of this writing, the shape of the Paramount Television Service, originally slated to distribute the *Star Trek II* TV series, is in question. The Service failed to enlist enough TV stations for the new *Trek* to go on the air by Spring. Prior to the announcement of the new film version, *Trek*'s video premiere had been pushed back to (at least) the Fall of 1978. Producer Gene Roddenberry and Paramount currently do not foresee *Star Trek* returning to television on a weekly basis until one year after the theatrical release of *Star Trek II*.

Last November it was called *Alien Encounter*. This August it was *War of the Aliens*. Now it is being released in selected areas as *Starship Invasions*. Who knows what it will be called when it reaches *your* theater.

BY ANY OTHER NAME... WE'VE BEEN INVADED!

Photos: © Warner Brothers

By RICHARD MEYERS

The word first went out on November 8th, 1976. UFO's over Toronto! By November 16th one flying saucer was grounded at the Toronto-Dominion Centre. By December 3rd, Canadians read about the creation of an alien in *The Toronto Sun*. And on January 28th, 1977, *Globe and Mail* readers saw pictures of a UFO passing Jupiter. But don't worry. It's neither an invasion nor Steven Spielberg. It is, reportedly, the biggest-budget movie ever made in Canada.

The first time Americans caught sight of it was in a full-page *Variety* ad dated February 9th, 1977. *"Alien Encounter"* it read. "A major Science Fiction movie to be released this Spring (Principal Photography Completed), Starring: Robert Vaughn, Christopher Lee. Special Effects Created by our Space Machine developed exclusively for *Alien Encounter*."

Now wait a minute. What was all this about? Where did this "major Science Fiction movie" come from? An article elsewhere in the same issue of *Variety*

Daniel Pilon as the good alien Anaxi exits his saucer (actually a two ton inflatable rubber model) to seek aide from Robert Vaughn, a Canadian UFO expert.

shed some light on the situation. "Toronto Run Studio to Theatricals." the headline read. *"Alien Encounters* June Release." It then detailed how brothers Earl and Norman Glick had bought the classic Hal Roach Studios five years previously and co-produced the SF feature film *The Groundstar Conspiracy* and the TV-oriented *Tom Sawyer*.

"For the past three years we have been involved in many other things." Norman Glick said. "We feel it's time to get back into film."

The film they chose was 1.8 million dollar combination of *Star Wars, Close Encounters of the Third Kind, Fantastic Journey,* and *Buck Rogers*. Starlog No.9 offered a preliminary look at the production, but still, questions arose. What was the film really about? What was this "Space Machine" of which they seemed so proud?

First, the plot. Christopher Lee plays Rameses, the captain of an interstellar ship from the **Legion of the Winged Serpent** His mission: conquer Earth for habitation by natives of his own planet. The home world is threatened by an unstable solar system. But first he must deal with both the human population and the Earth chapter of the **League of Races**, the monitors of planet development and protection, whose base lies in an undersea pyramid amidst the area called the Bermuda Triangle. Rameses' solution to both is wholesale annihilation. Rameses takes on the League with flying saucer dog fights. He handles the Earth population with an orbiting satellite than can telepathically induce suicidal and homicidal tendencies.

Chaos reigns and the peace-loving League requires the assistance of Professor Allan Duncan, played by Robert Vaughn. He is a talk show host and UFO enthusiast, who in turn enlists the aid of Malcolm, his friend and a computer expert. The stage is then set for the final encounter in outer space between the forces of good and evil.

The Canadian press happily followed the production, giving the film plenty of copy. One article detailed the makeup process necessary to change the noted songstress Tiiu Leek into the alien Phi, affectionately known as "The Two Minute Egg." (Actually the process took four hours.)

Another story concentrated on the creator of the "Space Machine," Warren Keillor. Keillor, a bearded, affable fellow, was described in his workshop, "hacking apart turkey basters and pudding tins to make a whole series of lights to illuminate flying saucers." The article also detailed the mechanics for the special-effects sequences. Approximately sixty flying saucers were made, from thumbnail size to three inches in diameter to one full-size model made of inflatable rubber and weighing two tons. All but the biggie were animated by Keillor's patented invention, enabling miniatures to fight in space, speed across the horizon, crash into buildings, and blow up cars.

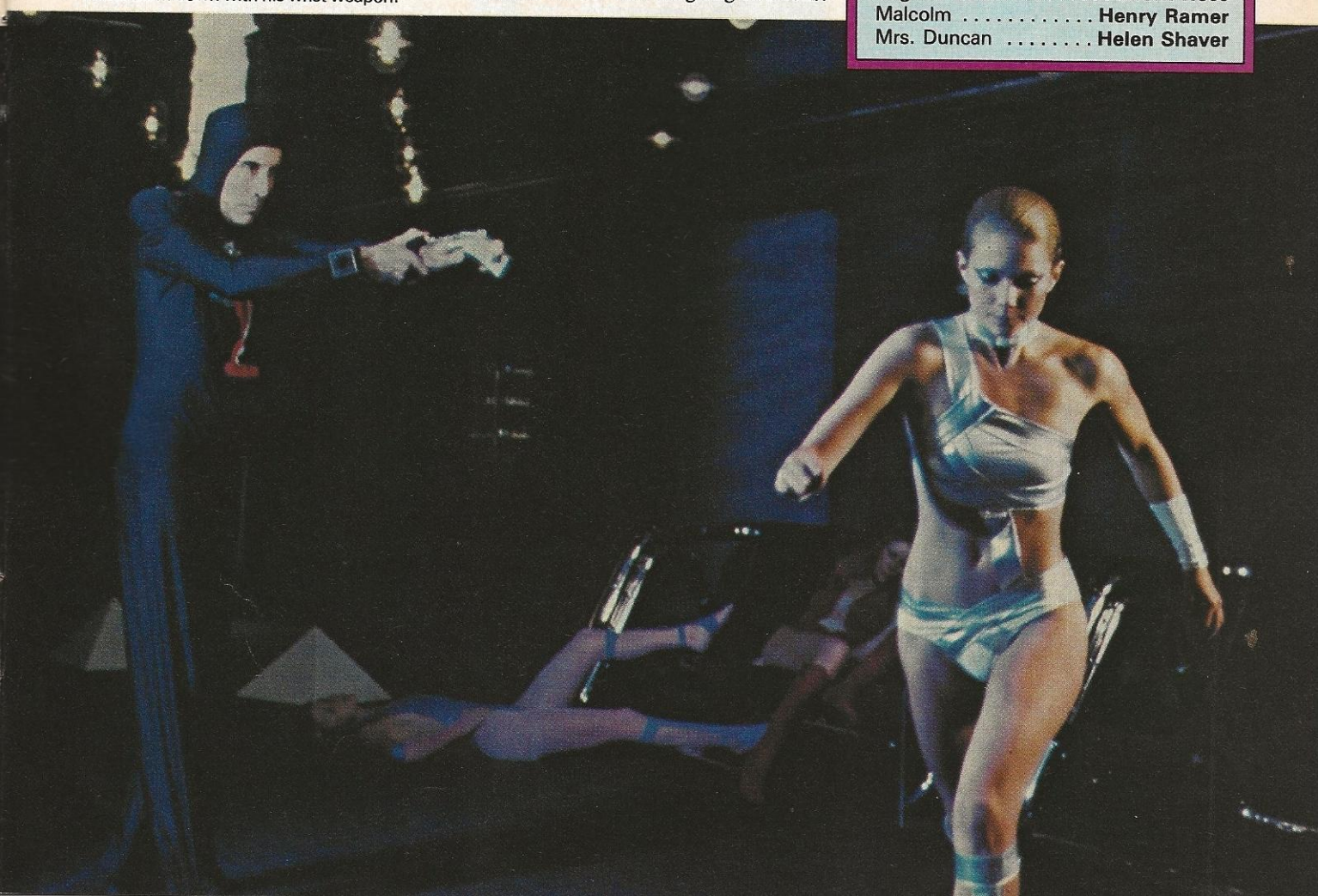
"Imagine a house with a moveable picture window," described Keillor, "and on that window there's a fly, which is the saucer."

So much for technical breakdowns. Keillor is also responsible for exploding saucers, launching UFOs from beneath the Bermuda waves, shooting their laser cannons, and creating planets for them to zip by. Other important members of the crew include producer Ken Gord, co-producer, writer and director Ed

STARSHIP INVASIONS

STARSHIP INVASIONS: Music by Gil Melle. Special Effects and Technical Design by Warren Keillor. Edited by Ruth Hope. Supervising Editor, Mildred Moore. Director of Photography, Mark Irwin. Director of Special Effects Photography, Dennis Pike. Makeup by Maureen Sweeney. Written and Directed by Ed Hunt. Produced by Ed Hunt and Ken Gord. Executive Producers, Earl A. Glick and Norman Glick.

Prof. Allan Duncan . . **Robert Vaughn**
Rameses . . . . . **Christopher Lee**
Anaxi . . . . . **Daniel Pilon**
Phi . . . . . **Tiiu Leek**
Gezeth . . . . . **Victoria Johnson**
Sagnac . . . . . **Sherri Ross**
Malcolm . . . . . **Henry Ramer**
Mrs. Duncan . . . . . **Helen Shaver**



As in the SF melodrama of the 50s—most of the extra aliens are attractive females. Here Christopher Lee as the evil Rameses hunts them down with his wrist weapon.

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Now, on a two-record set, hear the multi-talented Leonard Nimoy as you've never heard him before. Listen to Nimoy render novel material taken from **Star Trek** where he portrayed the famous alien "Mr. Spock," and from **Mission Impossible,** where he was known as "Paris," the man of a thousand faces. Be touched by Leonard Nimoy's own interpretations of some of the most beautiful contemporary standards such as "If I Were A Carpenter." Whether the mood is philosophical or introspective, Leonard Nimoy creates the impression that he is singing to you alone. Be sure to order your own most appropriately entitled **Outer Space / Inner Mind,** two-record set today for only **$7.50**. Remember, it's a limited offer!

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Photo: © Warner Bros. Inc.

photo: John Williamson

Top: Anaxis takes Robert Vaughn and Henry Ramer to his floating saucer.
Above: Lyle Hamilton watches as makeup designer Maureen Sweeney begins to touch up Tiiu Leek's four hour head swelling operation.

Hunt, Director of Photography Mark Irwin, makeup artist Maureen Sweeney and composer Gill Melle.

Well, the June release date arrived and departed, but the movie had not yet premiered. On May 11, a six-inch item appeared again in *Variety*. *"Columbia, Hal Roach Studios have Close Encounters Over Title of Films,"* announced the title. It went on to explain that Columbia Studios was seeking an injunction to prevent the Glicks from using the name *Alien Encounter* in order to avoid confusion with their own *Close Encounters of the Third Kind*. The Roach Studio folk contended that the titles weren't that closely related.

Columbia lawyers reportedly took depositions from *Alien Encounter* crew members and nothing more was heard of the production until September 1st, when a letter from Canada arrived at STARLOG. The letterhead was "Stampede International Resources, Limited," with a sub-heading of "Explosafe Company" (which must be two of the 'many other things' Mr. Glick referred to earlier), and related the following information:

"WARNER BROTHERS ACQUIRES WAR OF THE ALIENS."

It related various pieces of production information. Again, this announcement was followed by a lack of activity and press until the October 5th issue of *Variety*. Pages eight and nine bore a black and white spread declaring, "WARNER BROTHERS INVADES THE TEXAS AND WASHINGTON BRANCHES WITH AN ASTRONOMICAL HALF MILLION DOLLAR MEDIA BLITZ." And, below a painting of a tawny-haired girl crossing ray gun blasts with Christopher Lee was emblazoned the title, *Starship Invasions*.

From *Alien Encounter* to *War of the Aliens* to *Starship Invasions*, the credits and contents remain the same, only the titles are different. It is fairly certain that if the movie does well in the south and Seattle the *Encounter, War,* or *Invasion* will be unleashed nationally. And the Hal Roach Studio will be the first, not completely reluctant company to hop on the post-*Star Wars* SF bandwagon. ★

CONVENTIONS

(Above) STARLOG con rep Pat Lajko (bearing an uncanny resemblance to Luke Skywalker) at the October 1977 convention in Wichita Falls, Texas, Wonderfest III.

MYSTERY CON II

Houston, Texas—November 25, 26, 27
Produced by Jerry Gillett

STARLOG's midwestern con reps, Pat Lajko and Mike Gillespie, are almost treated as celebrities each time they open their colorful dealer's table. Attendees swarm with questions, magazine chatter, even requests for autographs. The big city of Houston apparently has a large SF following, but they're also into adventures ranging from Hopalong Cassidy to James Bond. Two rooms went around the clock with movies like *War of the Worlds* and *Goldfinger* and television episodes from shows like *Twilight Zone*. The highly-organized con included an amateur film festival, but the main attraction was Hollywood stunt lady Paula Crist, who demonstrated makeup application from *The Island of Doctor Moreau* and took a few falls and punches to boot. They were fun demos, and everybody left the Holiday Inn a little happier and a little more knowledgable. And that's what it's all about!

SCIENCE-FICTION, HORROR & FANTASY CON

Los Angeles—November 25, 26, 27
Produced by Doug Wright

Well planned and packed with SF films and personal appeareances (never a dull moment) this neat little gathering happens at the Marriott Hotel about twice a year and draws a small but happy crowd . . . mostly Trekkers, this time. Special effects makeup wizard Rick Baker was a hit guest, kept busy autographing his cover photo on STARLOG No.11. D.C. Fontana discussed her 3 TV series *Star Trek, Logan's Run*, and *Fantastic Journey*. Robby the Robot and Ray Harryhausen made guest appearances. Randy Powell (Francis) hosted a *Logan's Run* panel, and Kirk Alyn (who played Superman in the original movie serials) talked about the Man of Steel in those days and in the upcoming feature (in which he has a role). The most unusual event was a panel in which composers Louis and Bebe Barron discussed their electronic music from *Forbidden Planet*. With attendance well under 3,000, the dealers were not as busy as might be hoped, but everyone agreed the con was delightful.

CREATION CON

New York City—November 26, 27
Produced by Gary Berman & Adam Malin

This con, which is held several times a year, has grown from a small, quarterly gathering, into a major New York event. This most recent one saw dealers' rooms overflowing with prospective buyers. The emphasis is on comics and the guest list and events schedule reflected this. Of course there were also showings of several episodes from the old *Captain Video* serial and a panel discussion on *Close Encounters*. Because of the unexpected massive turn-out, many of the events were way off-schedule. However, most of the comics fans did not seem to mind.

FUTURE CONVENTIONS

Here is the latest information on the upcoming conventions. **Star Trek** cons are denoted with (ST), **science-fiction** cons with (SF). Other cons are labeled appropriately. As always, guests and features for most conventions are subject to last minute changes—for final details check with the person or organization listed. To speed communications, include a self-addressed, stamped envelope. **Conventioneers, Please Note:** To insure that your con is listed, please send pertinent information to STARLOG no later than **10 weeks prior** to the event.

SPACE-CON 6 (ST & SF)
Oakland, CA **February 4-5, 1978**
P.O. Box 24022
Oakland, CA 94620

STAR TREK WORLD EXPO (ST)
New York City **February 18-20, 1978**
Star Trek World Expo
88 New Dorp Plaza
Staten Island, New York 10306

LUNACON 78 (SF)
Hasbrouck Hts., NJ **February 24-26, 1978**
Lunacon
C/O Walt Cole
1171 East 8th St.,
Brooklyn, New York 11230

ORANGECON 78 (SF)
Orlando, FL **March 17-18, 1978**
OrangeCon
L. Hayworth
6913 Mediterranean
Orlando, Florida 32807

S-F, HORROR & FANTASY CON (SF)
Los Angeles, CA **March 24-26, 1978**
Douglas Wright
P.O. Box 69157
Los Angeles, CA 90069

AGGIECON (SF)
College Station, TX **March 30-April 2, 1978**
AggieCon IX
Rebecca Mathews
Texas A & M University
Box 5718
College Station, Texas 77844

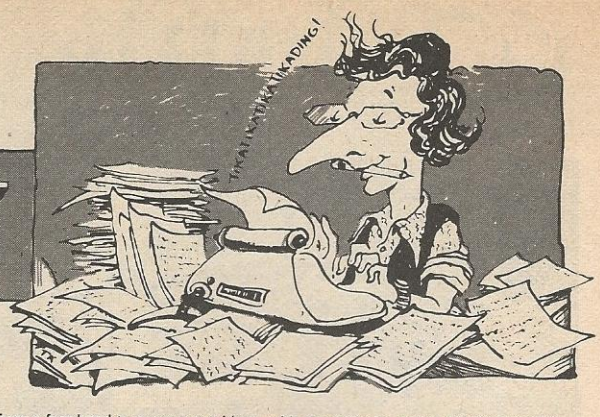
MONCON II (SF)
Morgantown, W.VA **March 31-April 2, 1978**
Moncon II
Student Organizational Services
Mountainlair, W.V.U.
Morgantown, W.VA. 26506

PSST CON III (SF & ST)
Seattle, WA **April 16, 1978**
Kitt Canterbury
6207 Seventh Avenue
Seattle, WA 98107

PHANTASMICON 78 (SF & ST)
Los Angeles, CA **May 26-29, 1978**
Two Worlds Enterprises
439 S. La Cienega Blvd.
Suite 104
Los Angeles, California 90048

SPACE: 1999 CONVENTION '78
Columbus, OH **July 28-30, 1978**
National Save: 1999 Alliance
P.O. Box 20185
Columbus, Ohio 43220

STATE OF THE ART



A column of opinion by David Gerrold

EDITOR'S NOTE—Mr. Gerrold has been given a free hand to express any ideas, with any attitude, and in any language he wishes, and therefore this column does not necessarily represent the editorial views of STARLOG magazine nor our philosophy. The content is copyrighted ©1977 by David Gerrold.

A couple of years ago, Robert A. Heinlein published a novel called *Time Enough For Love: the further adventures of Lazarus Long*. Lazarus Long was the oldest human being in the galaxy and he had opinions on everything; some of these opinions were included in the novel in a section called "The Notebooks of Lazarus Long." Some of these opinions were outrageous, some were thought-provoking, and some were just-plain infuriating. Just which was which, however, was something that many of the book's various readers could never agree upon.

The thing that interested me was that so much could be said in such an economical form: a one-liner or a paragraph, the *aphorism* is an art unto itself. I admired the concise elegance with which each thought had been expressed. It was a writing skill I wanted to learn, and because the best way to learn something is to practice at it, I began to practice . . . .

But—as I quickly discovered—one does not just sit down and write a few pages of aphorisms, profound or otherwise; it doesn't work that way. For the most part, aphorisms happen by accident; they are those snappy little observations that pop out of your mouth in the course of a conversation and hang there in the air for a few second while you belatedly realize the deeper truth in what you thought was just an ironic joke.

The trick is to keep a notebook. I carry "Boswell," a pocket-size microcassette recorder to note ideas and thoughts for present and future projects —and occasional "profound" remarks, too. Every time something falls out of my mouth that even remotely resembles a profound remark, I record it for my file. The long pauses between the remarks don't show when you put them down on paper. I've been collecting these little half-witticisms for two or three years now with the intention of eventually using them in a novel as chapter headings. The last time I went through the file, there were enough remarks for a dozen novels. Once you get into the habit of writing aphorisms, it's hard to stop.

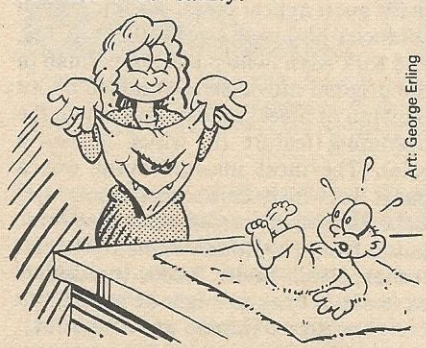
As a respectful recognition of the source of the idea, I call my quote file: "THE QUOTE-BOOK OF SOLOMON SHORT."

Here are a few:

Any great truth can—and eventually will—be expressed as a cliche—a cliche is a sure and certain way to dilute an idea. For instance, my grandmother used to say, "The black cat is always the last one off the fence." I have no idea what she meant, but at one time, it was undoubtedly true.

All fiction is lies. Good fiction is lies based on truth.

I think people can go crazy thinking too much about sanity.



Art: George Erling

A truly capable human being should be able to diaper a baby—or kill it—as the need arises.

Old age is horrible only to those who've never experienced it.

If a thing is worth doing, it's worth doing for money.

Nobody is ever *ready* for anything. If they were ready for it, there would be no point in living through it.

Contentment is the continuing act of accepting the process of your own life.

Too bad common sense isn't.

There's no suspense in stories about supermen. We know a superman is going to solve his problems. The real suspense is when we see an average guy, just like you or me, trying to solve a superhuman problem. Now, *that's* exciting.

To err is human—to blame the other guy is even more human.

Say what you will, lightning is one helluva murder weapon. The only problem, of course, is aiming it.

There ain't no justice. Fortunately.

What's wrong with the universe is that God was working without critics. If he'd had a good half dozen reviewers to point out to him exactly what he'd done wrong and how he could have done it better—why I'm sure we'd all be resting six days a week and working only on the seventh.

True genius can be identified by the fact that its expression changes the world into something it has never been before.

Isn't it amazing how much fun two people can have just by taking off their clothes?

Half of being smart is knowing what you're dumb at.

Death can't be all that bad. Nobody who was dead ever complained about it.

Malpractice makes malperfect.

Fame is a pedestal that other people keep shoving under your feet whether you want it there or not. It makes it hard to walk.

History is full of the bones of those who were smart enough to say no, and the triumphs of those who were foolish enough to say yes.

The liberal of any species is always more dangerous—because he always seems so much more rational.

Nothing brings so much pain as the pursuit of pleasure.

I gave up chess in favor of sex because sex has two winners.

Truth can only be understood in myths—but how better to be precise than wrapped in the robes of allegory?

A free society is one in which you choose your own crimes.

Art is almost always a political statement—and politics is almost always an art.

Neurosis is a communicable disease.

Even bad advice is better than no advice at all—you don't have to follow it, but it gives you one more option to consider, and that at least widens your perspective on the problem.

The more we know of the universe,

the more we learn through science, the more knowledge we gain, the more truth we perceive, then the more accurate portrait of God we are painting.

The right to criticize the American government is strictly an American rite—and it is the rite that Americans will most vigorously defend against outsiders. Only an American can say terrible things about the American government and mean it as wholeheartedly as he does.

The only winner in the War of 1812 was Tchaikovsky.

Richard Nixon was thrown out of office for burning his scandal at both ends.

A city is a machine of *too many* moving parts—why should we be surprised when it breaks down? That's what it's designed and built to do.

Immortality is easy. It's wearing your watch that makes you grow old. (Also, cut out spicy foods after age hundred and seventy.)

Everything is connected to everything else—that's why it's so hard to keep a secret.

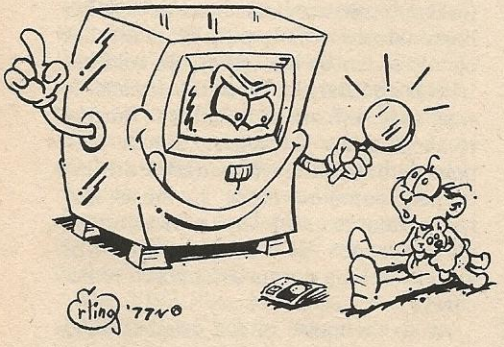
There's an inevitability about human history that cannot be ignored. Certain events *have* to happen so we can learn from them and progress beyond them—so we can learn never to repeat them. Like World War I, for instance, we never did that again did we?

Nature abhors a hero. For one thing, he violates the law of conservation of energy. For another, how can it be the survival of the fittest when the fittest keeps putting himself in situations where he is most likely to be creamed?

When you pass the buck, don't ask for change.

A little ignorance can go a long way.

Any person seeking special dispensation under the law is admitting failure to compete equally in society. When Anita Bryant asks the law to protect her children, she is admitting her failure to do so herself.



The best example of child molesting that I can think of is Saturday morning television.

Thoreau was no band-leader. The sound of all those different drummers makes it hell to organize a parade.

Learn to be sincere. Even if you have to fake it.

Morality and practicality should be congruent. If they're not, then there's something wrong with either one or the other.

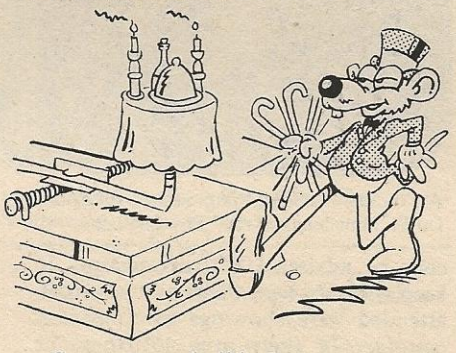
It only takes one person to make a marriage work—but it takes two people to really foul it up.

Of course life is bizarre. The more bizarre it gets, the more interesting it is. The only way to approach it is to make yourself some popcorn and enjoy the show.

There's no such thing as absolute truth—that is absolutely true.

Television watching is the only perversion left in America today. It should not even be performed by consenting adults; but if you *must*, then it should be performed alone, in private, in a darkened room, and should not be discussed in polite company—ever.

There are only two things in the universe that violate the law of conservation of energy. One is the Road Runner, the other is the Coyote. You can't do it, neither can I.



Sure you can build a better mousetrap—how else will you catch a better class of mouse?

It may very well be that death is the best part of life—that's why they save it for last.

If we are all part of the image of God, then each of us is closest to God when we are held in the arms of another human being.

Some of the things I say are to shock, and some are to be true. Unfortunately, the truth is almost always shocking and the shocks are almost always true.

The big problem with human beings is that we don't come with an instruction book.

Old age is such a wonderful thing—it's a shame to waste it on the elderly.

Love and death are anti-thetical. One can be used to cure the other.

People will go to the most incredible lengths to make fools out of themselves.

Some of the things I write and say, I do not agree with—perhaps I will never believe in them at all—but still they must be said so we can think about them for a while—even if only for our own amusement. But, of course, there are always the louts who confuse the message with the messenger.

Never trust a grapefruit.★

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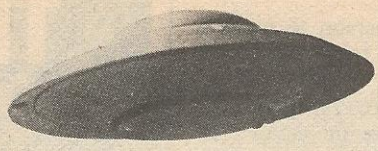
UFOs:



By JAMES E. OBERG

Unidentified Flying Objects are movie stars again. With the release of *Close Encounters Of The Third Kind* and *Starship Invasions,* it's clear that the flying saucer film is enjoying a new wave of popularity. Both films are alledgedly rooted in fact. In real life, flying saucers have been reported for more than three decades, and possibly-related phenomena have been seen by people for thousands of years. These sightings have made their way into mainstream science fiction. In SF literature and films, UFOs have been attacking, observing, saving, looting, teaching, deceiving, nourishing or eating human beings for nearly eighty years.

Clearly, newspaper reports of eyewitness UFO sightings have inspired such varied UFO films as *Close Encounters, The Day The Earth Stood Still* and *Earth Vs. The Flying Saucers.* Recently, however, UFO investigators have come to believe that many of these films wind up influencing actual UFO reports. Students of the UFO phenomenon are well aware of the potential of contamination of sightings by popular saucer films. UFO skeptic Philip J. Klass of Washington, D.C. has openly predicted that 1977's deluge of sensational UFO films will result in dozens of new saucer reports from suggestable individuals.

Pro-UFO researcher Dr. Richard Haines, writing in the National Investigations Committee on Aerial

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Phenomenon (NICAP) bulletin, warns of the same possibility. Haines expresses a "great concern for a coming event that may possibly 'contaminate' our efforts to obtain as unbiased sighting data as possible." He warns Ufologists to prepare for a *Close Encounters* backlash in order to detect "the possible influence of this movie upon the American public and their later reporting of CE-III (a close encounter of the third kind) and perhaps similar types of experiences as well."

"Our actions now," he continues, "will lead to the greater understanding of the influences of this mass media presentation upon our data." To that

An "actual" UFO sighting: real or imagined? Do SF films inspire "real" flying saucers?

end, he advises UFO investigators to keep note of when, where and how well-attended were showings of *Close Encounters* in their area. Further, he recommends that all UFO buffs see the movie so they can later recognize images from it in eyewitness stories. (This is a strange bit of irony since the saucer designs used in the film are based on alleged eyewitness reports.) Lastly, in the event of an eyewitness testimony, the investigators should quietly attempt to determine if the witness ever saw this or any other UFO movies.

But Haines' well considered anxiety may be too late in coming. There is abundant evidence that UFO books and films have been influencing actual sightings for years. The classic UFO tale of Betty and Barney Hill has apparently set the pattern for innumerable later stories via its popularity in book form (*Interrupted Journey* by John Fuller) and in film (NBC's *The UFO Incident*).

Their story is a familiar one. Basically, a couple on a dark and lonely road is frightened by a UFO in the distance. They return home unharmed but somehow lose several hours during the process. Nightmares prompt the couple to seek help and, under hypnosis, both individuals independently recount identical tales of alien abduction. They describe both the saucer and its aliens. One of the key pieces of information recalled is an alien stellar navigation chart which, years later, was decoded to point to the star system Zeta Reticuli as the home base of the UFO.

Both the film and the book made a great impression on the public at large. One skeptical UFO investigator, however, was prompted into digging deeper into the Hill case, coming up with information that many UFO believers would have preferred left uncovered.

In most actual saucer sightings, the only type of 'evidence' available to substantiate a UFO story is eyewitness testimony. Beyond believing or disbelieving such a report, an investigator has several tools to measure its veracity. He can use hypnotic regression, polygraphs or the newly developed voice-stress analyzers. The central support of the Hill case was that both people told the same tale separately and that hypnosis is considered a valid way to extract the truth from people who may even have forgotten it consciously.

Unfortunately, the psychiatrist who did the original hypnosis disagrees. Dr. Benjamin Simon of Boston had spent hundreds of hours with Betty and Barney Hill and, as a result, figured prominently in both the book and the TV movie. Bound by what he considered professional ethics, however, he did not feel at liberty to publish his own opinions on the sighting until the NBC movie made the whole case public knowledge.

In Simon's professional opinion, the whole case is based on fear-induced fantasies in Betty Hill's mind. Suffering nightmares about the original sighting (dreams enhanced by hysterical UFO horror stories read in pulp SF monthlies or told to her by her sister), she told her friends and Barney about the dreams. It was that information which Barney recalled under hypnosis. Simon also pointed out that such fantasies are extremely common under hypnosis and recognized as such by professionals, although not by editors and script writers seeking drama as opposed to accuracy.

As to the cause of the original UFO sighting, a young UFO investigator named Robert Sheaffer, a colleague of Klass, checked on astronomical and meteorological records. On many occasions, ordinary lights in the sky are mistaken by excited witnesses as being UFOs. Shaeffer showed that Betty Hill's saucer was probably the bright

REEL VS. REAL

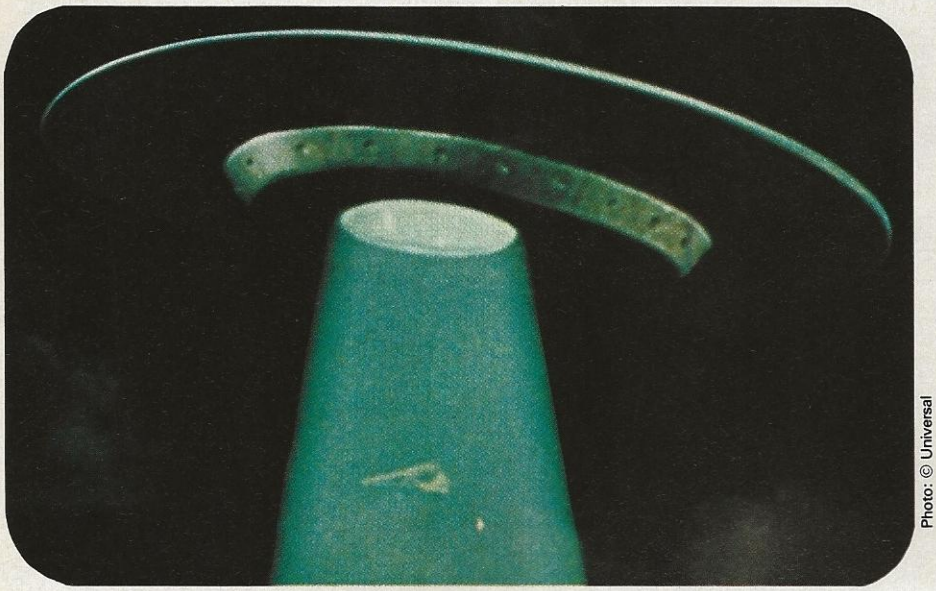


Photo: © Universal

Above: One of the better known "reel" saucers—the Metalunan craft from *This Island Earth.* In "real" life, saucers have been allegedly attacking, observing, saving, looting, teaching, deceiving or eating human beings for over fifty years.

planet Jupiter peeping out from behind a cloud unexpectedly. The Hills, fatigued on their night journey, may have fallen victim to an extremely common illusion, an illusion which for all its unreality can elicit real fear and terror in people who feel they are being "chased" by the omnipresent ball of light.

As Shaeffer's investigation continued, other factors were revealed. A reporter who claimed to have had "radar confirmation" of the saucer sighting suddenly "lost his notes." The Zeta Reticuli map drawn from memory was pointed out by astronomer Shaeffer as being a collection of circles and lines drawn pretty much at random. Several interested parties interpreted the Hills map as identifying *other* star systems. Finally, astronomer Donald Menzel mathematically demonstrated that *any* random set of dots and lines can be matched to the randomly strewn stars in the solar "neighborhood" out to twenty or thirty light years.

The NBC film, however, gave every appearance of being "based on facts" and presented no rebuttal whatsoever. Immediately thereafter, a small flap of sightings occurred. One of the first concerned a nearly bankrupt Arizona contractor, Mike Rogers, who was about to default on an already once-extended National Forestry Service contract to clear underbrush from the Apache Sitgreaves National Forest near Snowflake.

One of Rogers' workers, Travis Walton, a UFO buff, was assaulted by a flash of light from the sky in front of fellow workers. Disappearing for a few days, he returned claiming to have been abducted by UFOs. The superstitious woodmen refused to go back into the forest. The local Forestry officials released Rogers from his contract and paid him off. The case went on to win a national newspaper prize for the 'best case of 1975' and the contractor received another $10,000 from the weekly tabloid.

A subsequent polygraph test on Walton alluded to a "gross deception" by him on the UFO matter. Saucer followers quickly claimed that Walton had been too overwrought to give valid test results. A later test with a less experienced polygraph operator was passed by the alleged abductee.

There it would have rested were it not for the efforts of Klass, a senior editor of a major aerospace magazine in

© Columbia

Washington who doubted the validity of the sighting. After some investigating he found that, after Walton flunked his first test, the UFO team swore the polygraph operator to secrecy and went on to proclaim that Walton had passed all tests given. Months later, the second polygraph operator (who passed Travis), passed brother Duane Walton during a test wherein several of his answers were documented as prevarications. Furthermore, on Travis' second, successful test, he denied knowledge of a past criminal record. His denials of the fact were subsequently recorded as true. (Those results were later disclaimed by the president of the polygraph firm about the same time as the second polygraph examiner quit the company to become a store security manager.)

And now, UFOs are in the news again. On the silver screen, on TV. Travis Walton's abduction saga will soon appear in book form and a movie deal is in the works. The UFO circle continues to recycle. Life to art to life to art to . . . Where did it start . . . where will it end?

Betty Hill's Zeta Reticuli star map made a cameo appearance in *Starship Invasion* during a scene where an alien pilot says to stern Robert Vaughn (a fictionalized Dr. J. Allan Hynek), "Yes, we are from Zeta Reticuli. Surely you recognized our map." Vaughn did, too.

So what comes next? With millions of viewers enjoying *Close Encounters* and *Starship Invasions,* the conscious and subconscious minds of much of the population are being primed for a new burst of UFO stories. The pro-UFO faction insists that there is some truth to be found in the cyclical rash of sightings. The skeptics do their best to prove otherwise. Sightings originally ignored one, two and three years ago are suddenly showing up on television news reports, as millions of impressionable SF enthusiasts get caught up in *Close Encounters*-mania. Recently, even the President of the United States acknowledged the newfound popularity of UFOs, empowering NASA to investigate thoroughly all recent saucer sightings. Are they real? Are they imaginative re-runs of a popular movie or book?

Until real answers are found and the UFO mystery is solved . . . prepare yourself. Spielberg's saucer may be just around the corner. Christopher Lee in alien garb may be waiting in the shadows. A UFO flap is in the making.

The circle is beginning once more.

Life mimics art.

Here come the UFOs. ★

The secrecy is over. The controversy has begun. Spielberg's dazzling UFO dream-come-true remains a mystery to many movie goers, including the director himself.

CLOSE ENCOUNTERS OF THE THIRD KIND

By **ED NAHA**

Twenty-nine-year-old Steven Spielberg is perched awkwardly on the dais. The director of such films as *Duel, The Sugarland Express* and one of the largest grossing films in the history of the cinema, *Jaws,* flashes an embarrassed grin as a dozen cameras click away in front of his face. Before him: approximately two hundred representatives of the press cluster around circular tables jammed into the ornate Imperial Ballroom of New York's Americana Hotel. At the podium, an executive from Columbia Pictures extolls the virtues of Spielberg's latest film, *Close Encounters Of The Third Kind.* Less than twelve hours before, these same members of the press had been present at the film's official preview, finally ending one of the most controversial tempests-in-a-teapot ever to hit the movie industry.

Close Encounters. The ultimate TOP SECRET movie. Press representatives barred from the sets. Publicity materials kept hidden. Actors, technicians and musicians sworn to silence about the film's storyline and special effects. National magazines arguing over what the film was all about. Executives from Columbia Pictures sprouting a new grey hair over each and every new

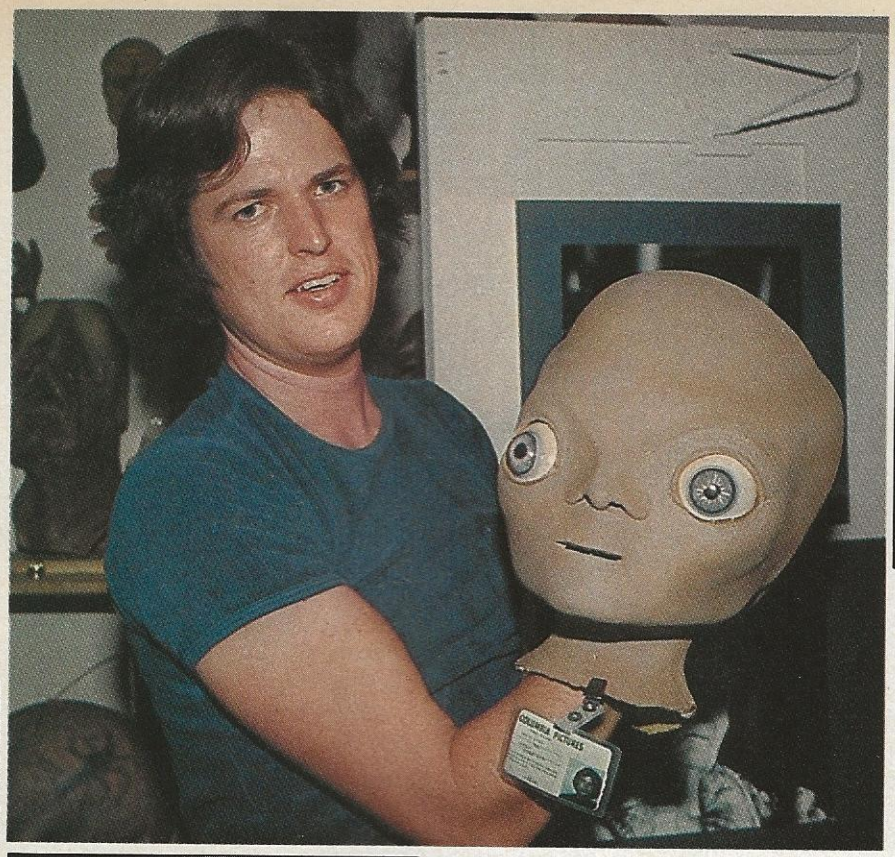
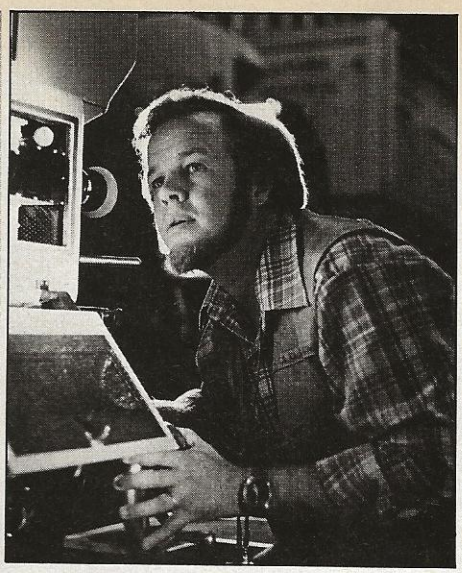


Photo: David Hutchison



Photos: © Columbia Pictures

Doug Trumbull created the visual delights in *2001: A Space Odyssey* and *Silent Running*.

Above: an exclusive view of both alien and alien creator, David Ayres. Left: Teri Garr played the role of non-believer in the film, but off-screen she cavorted with the "aliens."

rumor making its way into print. And the rumors were endless:

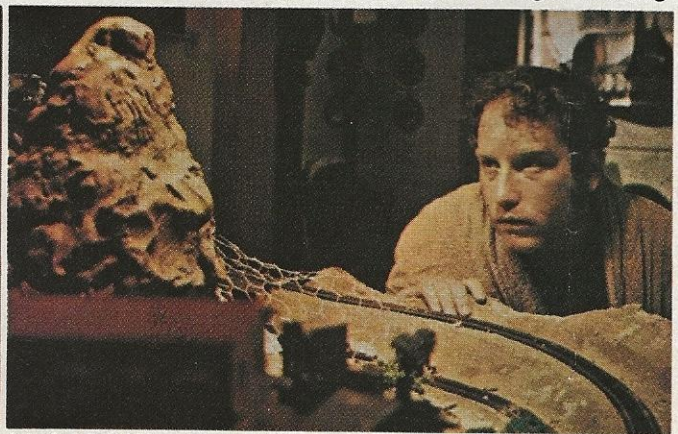
- Spielberg has eliminated all the scenes featuring aliens.
- Spielberg has re-inserted all the scenes featuring aliens.
- Spielberg has changed the ending.
- Spielberg has cut half of the beginning.
- Spielberg has trimmed the middle.
- Etc., etc., etc.

Now, with *Close Encounters* safely (and spectacularly) premiered and with the press finally face-to-face with the powers-that-be, Spielberg slouches on the stage with three of the film's stars, Teri Garr, Melinda Dillon and Cary Guffey; co-producer Michael Phillips; Special Effects ace Douglas Trumbull and Dr. J. Allen Hynek, technical advisor for the film and Director of the Center of UFO Studies. An aura of tension hangs in the room doggedly, despite the feeble attempts at comic relief arising from the podium. "You can tell the Columbia employees," whispers one writer, "they're the ones with the white knuckles."

The introductions are finally over. The TV cameras, the lights, the hand-held tape recorders and the steno pads await the first official word on the colorful and controversial UFO film. Spielberg faces his audience with a boyish smile. "I'm just glad it's over," he grins. The audience breaks into applause. The press is glad it's over as well. Their efforts to dredge up information on *Close Encounters* were just as intense as Spielberg's attempts not to divulge a word.

"It was tougher to make than *Jaws*," the writer-director continues. "It was emotionally more difficult. I'm very happy that now, when I look up in the sky and see a speck of light traveling

Neary encounters a saucer overhead. Melinda Dillon described seeing her first screen UFO as "like seeing God." Here, Neary agrees.



A befuddled Neary attempts to reconstruct the telepathic clue given to him by the UFO. Eventually, Devil's Tower will be formed.

through the stars, I don't have to worry about whether it's too blue or too red or whether I have to go to another generation. I'll be very happy to look into the sky and not see special effects."

His relief is genuine. For Spielberg, like his fictional hero Roy Neary, the road to *Close Encounters* has finally come to an end.

Close Encounters for the First Time

The long-awaited saga of Roy Neary (Richard Dreyfuss) is now public knowledge. Neary, a Spielberg creation, is a typical middle class American who works as a power line repairman. When massive blackouts occur in his area, near Muncie, Indiana, Neary is sent to investigate. Interrupting his work is the appearance of a cluster of UFO scout ships that buzz Neary's truck, burn his face and wreak general havoc by suspending the gravity within the truck's cab. Neary gives chase and, joined by a trio of police cars, pursues the speeding saucers along a highway and over the state line. Neary encounters other UFO sighters, including young Jillian Guiler (Melinda Dillon) and her small son Barry (Cary Guffey).

Neary, of course, is reasonably agitated about his experience. Unfortunately, he finds that most people simply don't believe him. His wife Ronnie (Teri Garr) packs up their children and leaves. His neighbors regard him as dangerous. And, after Jillian claims that her child has been abducted by saucers, ALL the sightees are regarded as kooks. Neary, however, is determined to find an answer to the saucer phenomenon.

While Neary puzzles over his close encounter of the first kind, Ufologist Claude Lacombe (Francois Truffaut) pursues a similar but separate path. The UFOs have given his investigative group clues to their mission by returning several World War II planes, missing since 1945, in perfect working condition. They've also established a mode of contact in India, using musical tonalities.

Photo: © Columbia Pictures

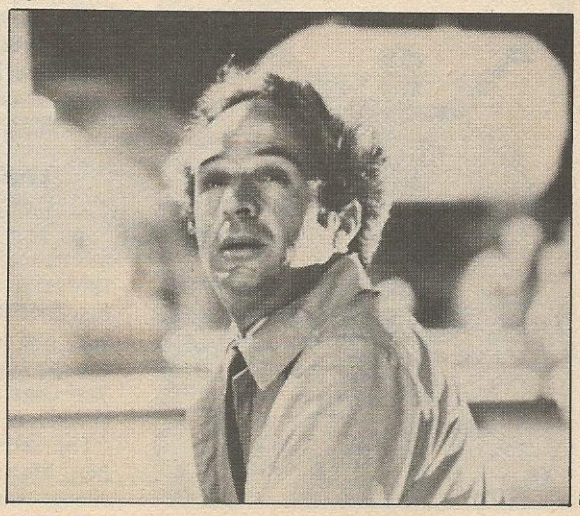
Neary and Jillian have made contact with the saucers as well, but telepathically. An image of Devil's Tower, Wyoming, lingers in their mind. Eventually, they recognize the message and journey to the site where, after avoiding government interference, they find a landing strip already prepared by the government for the saucers. In attendance for the proposed first encounter of the third kind are the world's top scientists, including Lacombe. The UFOs appear and, after an aerial display (owing as much to Walt Disney as to Stanley Kubrick), they guide in the massive intergalactic mothership . . . a titanic spacecraft with towering "skyscrapers" arising from its hull.

Neary enters the government installation. The scientists gape in wonder. The ship lands. A horde of missing Earthlings, including Jillian's son, emerge, followed by an army of tiny, child-like aliens. Two worlds meet. An encounter of the third kind transpires. The government is happy. Neary is happy. Jillian is happy.

And the audience?

Immediately after the premiere showing, the great *Close Encounters* debate began in earnest. Was all the secrecy necessary? How many scenes were actually cut? Why did Spielberg show the aliens? Why didn't the producers want to call the film "science fiction?" Would it be bigger than *Jaws*? *Star Wars*? Countless questions demanding countless answers.

Top: Spielberg shows the way. Below: Melinda Dillon, Cary Guffey and Francois Truffaut do not quite believe their eyes.



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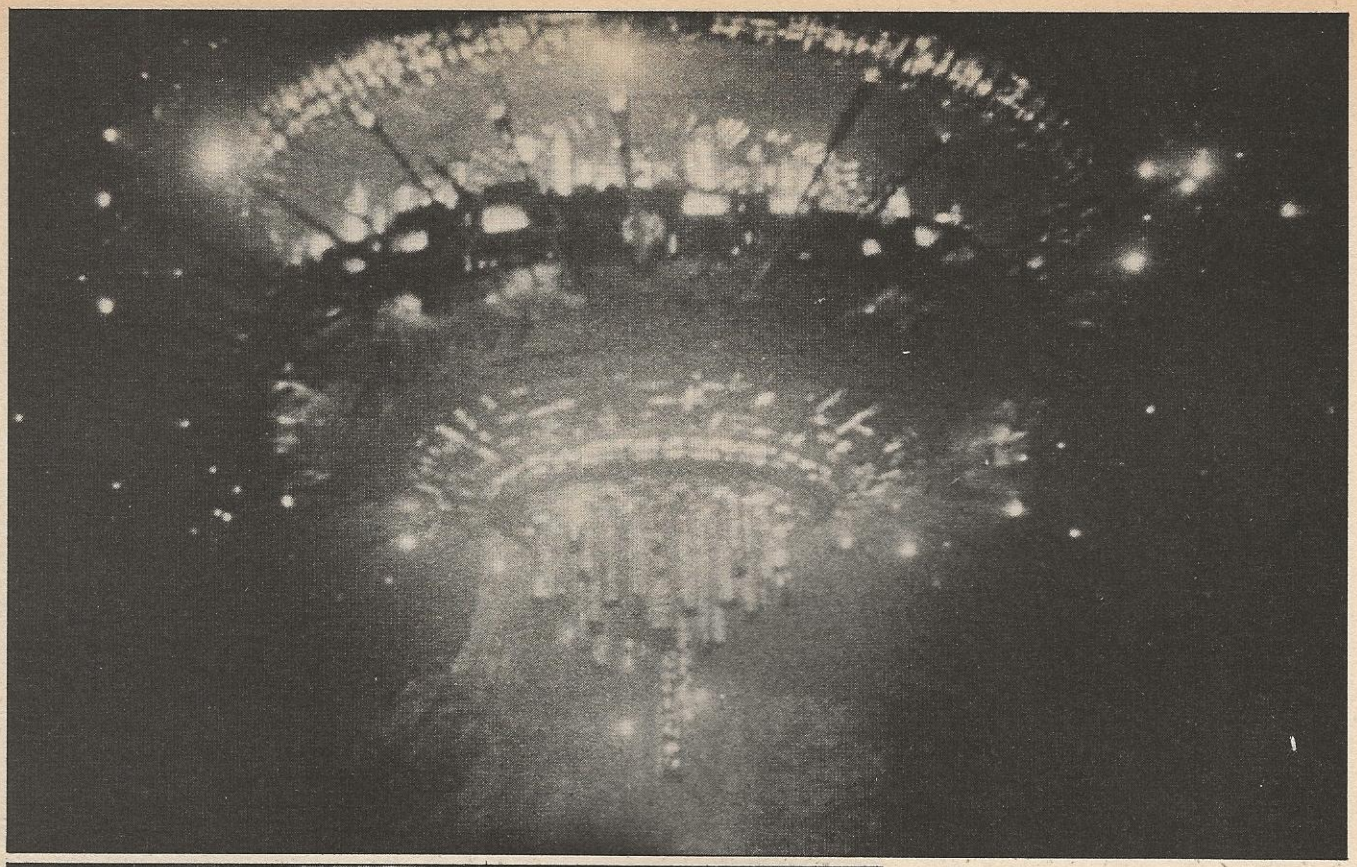

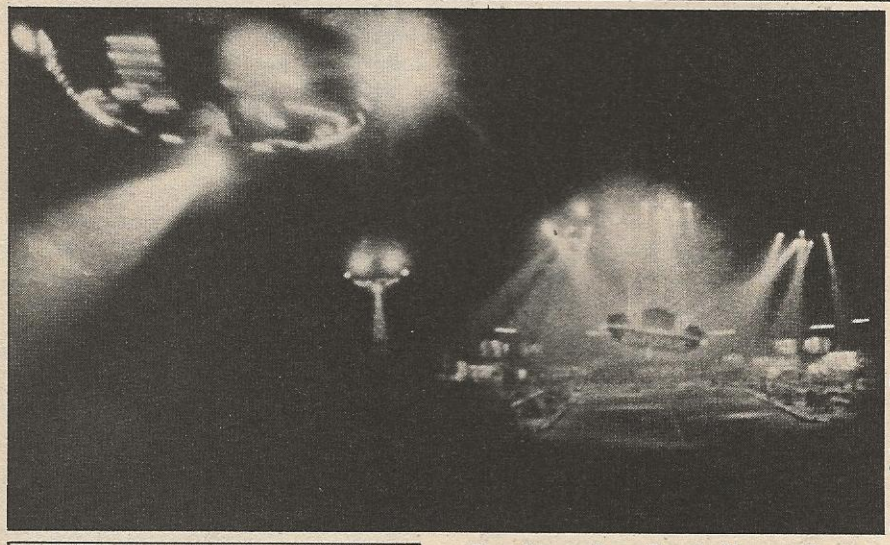

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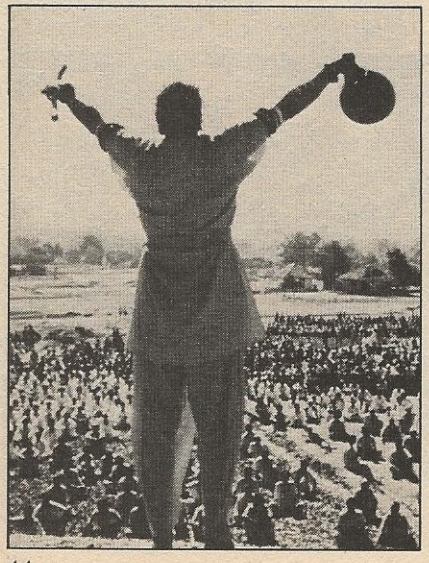

Top of page: Doug Trumbull's magnificent mothership nears Devil's Tower. Above: During the film's breathtaking climax, a horde of UFO's buzz the government installation in Wyoming. Left: An Indian sage holds sway over an awesome number of UFO eyewitnesses.

The Great Conspiracy

One of the questions on everyone's mind after the first screening was: Why all the secrecy? Caught in the middle of the epic *Close Encounters* press blackout were the actors and actresses who had to remain virtually mute during the film's two years of production. Teri Garr, who plays the film's resident skeptic, is fairly laconic about the entire "Top Secret" period of the movie. For her, life under the corporate cone of silence was faintly amusing. "It wasn't difficult working with all that security while we were actually shooting," she says matter-of-factly. "Because we were filming in Mobile, Alabama . . . which isn't exactly the heart of the movie colony. People around there just assumed 'Yeah, it's another weird movie thing.' Plus, a lot of the footage was shot in an abandoned blimp hangar. It wasn't exactly a local hot spot."

Sitting in a Manhattan hotel room, the kinetic young lady raps a Pepsi bottle with the flat of her hand ("no opener") and recalls the silliness of being pursued by the press. "It wasn't hard dealing with the secrecy problem because none of the actors knew anything about the movie," she laughs. "Most of us saw the film for the first time last night. We hadn't seen any of the effects shots until then. This was Steven's film. We literally didn't know anything. Of course, I liked pretending that I did. It gave me a sense of power. A couple of weeks ago, a writer came up to me at a party and asked me all these questions: 'I heard that at the Dallas sneak preview there were two endings and that the doll worked better than the flying people. What do you know?' I just smiled. I didn't know what he was talking about.

"First of all, I didn't know that we weren't supposed to talk about it. I think everyone knew that except for me. So I was blabbing a lot at first. One day Steven said to me 'Please don't say anything. It's a game we're all playing. Nobody says anything.' I said OK. Then, I went to do some looping maybe

four months ago and I was on the set. A robot was there, this mechanical alien used at the end. (The initial alien built by *King Kong* constructor, Carlo Rambaldi.) It was fabulous to look at. There was this thing about eight feet long; a keyboard to work it. Each little button did something on the face or the finger or the eyes. I thought it was pretty great. Steven came on the set and pointed towards the alien. 'THAT'S what you cannot talk about.'

"It was hard not to. It was beautiful; life-sized. As a matter of fact, I liked the way it looked better than the way it photographed. You could see through it. And it was fun to play with, pushing all those buttons you could make some really wonderful expressions. God . . . just think. They made a mechanical actor. Some critics have been saying things along those lines for years. . . ."

Teri is aware of the furor and frustration caused by the two years of *Close Encounters* news blackouts and, while she doesn't condone the "Top Secret" classification of the film, she understands why it was necessary. "What was Steven going to do? Tell everyone what the movie was about? Because he did *Jaws,* everyone wanted to know what he was doing next, every little detail. But why should he tell them. It was his prerogative to say 'No, I don't want to.' He didn't even know how he was going to end the movie. The fact that little people finally come off the ship that look like children . . . Why should he tell? But the fact that he didn't made a lot of writers hostile. 'Oh, I suppose we're not good enough for you, HUH?' Either way you're stuck. What's his choice? You tell everyone everything and ruin the movie for the audience. If you don't, you set yourself up. Everyone is expecting this to be the greatest movie ever to come down the pike. This had better be IT. It's delicate, the movie business and all this pre-publicity stuff. Look at *King Kong.* They hyped us and we were all waiting. 'Oh God. *King Kong.* Can't wait.' Then they finally released it. 'We can wait.' "

Doug Trumbull offers *his* reasoning for the advance cover-up. "All the secrecy hasn't been explained very well, but there were a lot of reasons for it. It would have been very easy for someone to see a production still of the final encounter or to know something about the end of the movie and get the idea that the whole movie was like that. Computer consoles, electronic equipment and that sort of a futuristic look is essentially a turn-off to a large segment of the audience. *Close Encounters* wasn't secret for the purpose of trying to confuse people or create mystery. It was to avoid gross misconception about the film."

Spielberg himself has yet another theory on the self-imposed security. "One of the simple reasons for going

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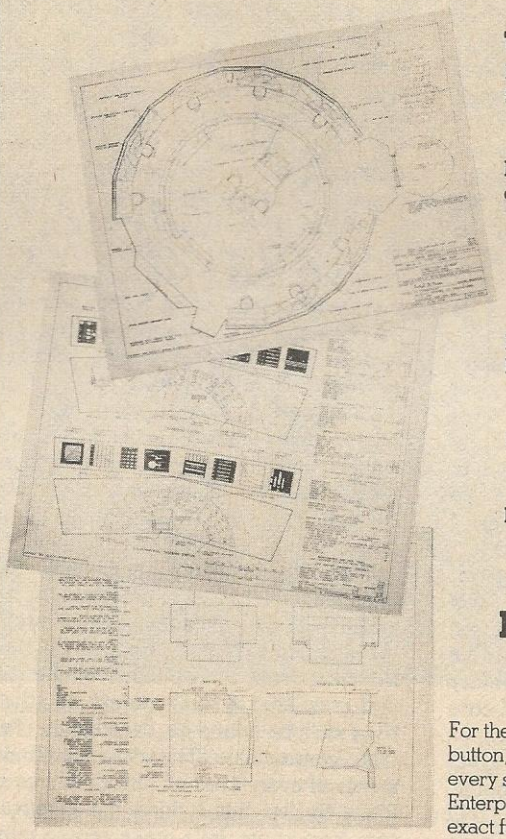

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secret on this project two years ago," he shrugs, "are those damned movies-of-the-week on television. They have a tendency of not only ripping you off, but ripping your story off, your characters off. They do it shamelessly in one instance after another. I just didn't want to see *Close Encounters* on ABC, CBS or NBC before it opens at Christmas time."

SF, Fantasy or Whatever

Even after casting aside the spectre of paranoid secrecy that surrounded the film for twenty-four months, a lot of observers still are puzzled as to the nature of *Close Encounters.* Because of the fairly realistic storyline, nobody connected with the film is quite sure what to call it. Seeking to stay out of the *Star Wars* backwash, the producers are labeling it something other than science fiction; ANYthing but science fiction. Descriptions range from the film being "religious" and "mystical" to "a thriller" and "a fantasy." It's obviously a touchy subject and everyone is doing their best to try not to pinpoint the film. The cast and crew stress that the movie is fact—not fiction . . . almost.

Why not science fiction?

Spielberg himself is vague. "I've always felt that a movie is a lot of different things to a lot of different people. This may be science fiction to people who have no belief in life in the universe or new life visiting us here. It certainly isn't science fact because nothing like this has been proven up until now. I like to call it 'science speculation' because I think that SF has a hard-core limitation. I have belief that something is going on, although I've never been contacted (by a UFO), never had an experience. But I've always felt *Close Encounters* would be rated a little better on the credibility scale if I said this film was not hard-core SF."

Dr. J. Allen Hynek, the film's UFO expert, backs Steven up on this point. "Anyone who has investigated the UFO phenomenon will realize that Steve Spielberg did his homework, indeed very well. There isn't anything in the picture that isn't rooted or based on actual reports. The public is going to look at this as a science-fiction movie and it really is not. The various effects, the sunburn, the physical effects of the vibrations and so forth, the precognition have all been reported. At the Center for UFO Studies, we have a computerized data bank with over 60,000 reports . . . going on 2,000 reports of encounters of the third kind. I must congratulate Steven on getting the sense and the feeling of the UFO phenomenon on film."

Spielberg picks up the thread. "I think that a lot of the positive aspects in the film's subject matter comes from the fact that this is an unknown phenomenon that causes people to wonder if it's fantasy or reality. In a way, this dictated to me the fact that this was not going to be a movie where people hanging around the base of operations were consumed and digested (by space monsters). I wanted to show a meeting of the minds. I'm very proud of the fact that our technology as we know it today could construct a base camp with enough apparatus that could glean the same kind of information from THEM as they could get from US. I just hope that the film's final 35 minutes conveys the feeling that all this could have happened last week as opposed to the future. I don't like the label 'futuristic.' When something strains in terms of credibility, audiences say 'yeah, well that's very futurisitic.' "

Spielberg goes out of his way to point out that nearly EVERYthing in the film is based on fact. For instance, the concept of Earth scientists communicating with extraterrestrials via musical tones is, according to the writer-director, an old idea. "Actually, it was first started at the end of the nineteenth century by a Russian composer, Scriabin. He found a musical language and eventually was able to form signs or gestures that were the equivalent. I just thought that, mathematically, music is the common denominator to link any communique with other-wordly creatures with us; beyond telepathy which is certainly more reported than musical notes. It was incomprehensible to me that they would come out of the ship and speak proper English. That's harkening back to the days of 'Take me to your leader.' "

With Spielberg and his minions dismissing the overt science-fiction classification, *Close Encounters* becomes ripe for interpretation. And it's clear from the opinions of the cast and crew that a wide variety of adjectives will be found to describe it. Teri Garr comments, "There's a lot of elements of every kind of film in it. I guess it's a thriller but I think it's mystical, too. You know, let's make people think about what isn't reality. When we're all delving into what's real day after day, Steven is saying 'Just a minute. Let's all think about what's beyond the sky.' "

Doug Trumbull is just as masterfully nebulous. "The film is an adventure thriller," he declares. "A mystery that leads to a big sequence where all the truth is revealed. ONLY that end sequence is like science fiction in that there are computer consoles, sophisticated technology and all the accoutrements related to the scientific community's interest in flying saucers. The bulk of the movie is about an ordinary mid-America man, his family and his community and what goes on when somebody sees a flying saucer. Who believes him and who doesn't."

Melinda Dillon, one of the first Earthlings in the film to see a saucer, frowns slightly before stating flatly: "I don't categorize. What difference does it all make? If you categorize, then every experience has to be verbalized, put into words. I work at not making a *feeling* into some *word* because it hasn't ever happened before. There's as many messages in *Close Encounters* as there are people who see it. Maybe Steven has a message. Maybe Doug Trumbull has one. Maybe I have one. It doesn't matter. Maybe it's as simple as seeing that the unknown doesn't have to be hostile, something to be afraid of. Maybe we don't have to get all defensive because we don't know anything about 'it.' You wonder why the aliens shake my house in the film or why they shake Rick (Dreyfuss)'s truck. They're playing. They're so sweet and innocent, they're just being mischievous. Experimenting. They're certainly not hostile. Not like we've been.

"Dr. Hynek went to a UFO convention where a story was told about two farmers who saw little people get out of a spaceship. They shot at them. The bullets dematerialized before they could hurt them but . . . my god, we shoot at things. We're afraid of these things. We're afraid of the unknown. We're even afraid of the known. We invent war games. Maybe Steven's young enough to think differently. He's part of another generation that doesn't find hostility necessary."

Spielberg himself pauses and adjusts his glasses when asked about the film's meaning. "Theologians will have a field day."

The Aliens and Other Changes

During the hushed-up production of *Close Encounters,* most of the rumors haunting the film dealt with the last-minute changes Spielberg was making as he shot it. Entire scenes were allegedly transposed, characters were expanded and those all-important visitors from beyond appeared and then disappeared from the shooting script with marked regularity. Most observers, at that time, dismissed the frantic rumors as being exaggerations of common filming techniques. As it turns out, however, those rumors of helter-skelter editing may have been UNDERstatements. Most of the cast and crew of *Close Encounters* wound up seeing the completed film for the first time at the world premiere—and audiences in Dallas who saw a sneak preview of the film only two weeks before the actual world unveiling saw a substantially different film than the one finally released.

The day after the final cut was displayed co-producer Michael Phillips breathes an audible sigh of relief. "It's been four years since Steven came to Julia and me and said 'How would you

Photo: © Columbia

According to UFO expert Dr. J. Allen Hynek, UFO scenes such as this are not SF but are "rooted or based on actual (saucer) reports."

like to make a film about UFOs and Watergate?' Last night was a wonderful evening for me. We have gone through the past two or three weeks making frantic last minute changes. This was the first time we had run the film in its entirety."

Phillips doesn't see the crazy-quilt patchwork done on the film as being alarming. "The way Steven works is that he's constantly critiquing his own work, constantly coming up with new ideas. All through the production, the post-production and final stages of the film, he was examining it and trying to find out where the story needed amplification, additional ideas, new shots and, occasionally, new scenes. He's unique in my experiences in this way. In the last few weeks, most of the changes were based upon the previews that we held in Dallas. Seven-and-a-half minutes were taken out of the film and on thirteen of the fifteen reels there were cutting changes."

One of the most tampered with scenes in the film concerned the appearance of the child-like aliens led by a long-legged alien father-figure. After much debating, they were included in the final cut. Spielberg felt that he HAD to show the aliens as opposed to leaving them as amorphous beings. "That was done in *2001,*" he reveals, "where the intelligence was an energy, a concept. I really felt that after such a journey down the road, I was obligated to pay it off with my loosely-based-on-reported-facts idea of what an alien should look like.

"That's the point where the audience says to me 'please show me something.' And I didn't want to show a mop or a sponge. I wanted to show something that everyone could relate to. But it's more than that. Even though the movie is fantasy, for the most part, because of its presentation, so much of the reports around the world have similarity and the small extraterrestrials portrayed in the movie are like those reported all over the world. That's why I chose humanoid shapes as opposed to a banana with treads."

Although the aliens did make their way into the film, some of the initial alien concepts bit the dust during Spielberg's blitzkrieg trimming. Scenes with the tiny aliens cavorting around the government base, playing pranks on the stunned government officials never materialized. Spectacular storms of living "tinkerbell dust" instigated by the UFOs on the Devil's Tower field never saw the light of day. The director-writer casually explains them away. "There was a time when I wanted to create something more than just an exchange between US and THEM. But I felt that even with such fantastic subject matter, there are boundaries. There are certain things that we, as people, are willing to

THE DIGITAL BRUSH

An Interview With *Star Wars* Animator Larry Cuba

photo: © 1977 20th Century Fox

By DAVID HUTCHISON

On the shifting sands of Tatooine nestles the small cottage of "Old Ben" Kenobi. Inside, Luke Skywalker and Ben listen to Princess Leia's plea for help via a holographic recording implanted in R2-D2. Also within the feisty 'droid's memory banks are the technical read-outs of the battle station *Death Star*. These plans may sway the balance of survival for Princess Leia's people in the fight against the Empire!

The man responsible for the physical creation of the little 'droid's memory readout is Larry Cuba. The sequence in the briefing room in which the schematic view of the *Death Star* appears on a huge electronic screen, displaying a simulated point of view of a pilot maneuvering straight down a trench on the surface of the *Death Star* to a two-meter wide thermal exhaust port, was accomplished by means of computer animation.

Computer animation is a process whereby the illusion of movement is bestowed upon inanimate objects by electronic means. In cel animtion, an artist must draw each frame of film by hand. Here the computer creates each frame which is then photographed and projected. (Or videotaped and televised.)

With *Star Wars* already in production, George Lucas issued a call for bids from companies and individuals to produce various bits of instrumentation animation—in particular the briefing room sequence. A number of computer artists and cel animators responded.

Some of the computer people had very sophisticated equipment capable of producing colored and shaded planes and forms. One computer artist even wanted to do most of the model sequences entirely on computers. George spoke with each of the artists and viewed their work, but Larry seemed to understand the kind of look that George wanted for the film.

When Larry was assigned the computer realization of the *Death Star* plans for the briefing room scene, he was asked to have the sequence photographed on 35mm film so the plans could be rear-projected during the filming of the briefing room scene with the rebel pilots. At UICC Larry would be using the Vector General 3D3I display and a PDP 1145 minicomputer. The sequence would be filmed off of the Vector General screen with a standard Mitchell 35mm camera rigged with an animation motor. The only thing lacking was the trench. John Dykstra's crew had not yet gotten around to building it.

John Dykstra and his team of modelmakers at Industrial Light & Magic (ILM) had begun to assemble the basic modular molds from which they would construct the model of the trench. The basic molds were constructed about two feet square in six different types. From these molds hundreds of casts were made in polyurethane foam. These modular sections were then cut up and assembled in a variety of basically random configurations to establish the sides and bottom of the trench as well as part of the *Death Star*'s surface area.

Larry took samples of each of the six to Chicago to construct his own computer trench. "There was no reason to have the computer sequence match the actual model precisely, since the audience would perceive the trench more in terms of a texture rather than an absolute configuraton," Larry explains. "ILM was chopping up the modular pieces to assemble the trench, so I did the same thing—building up the trench in the computer memory just like they were doing with the real thing.

"I photographed the six modules and traced them onto the Vector General data tablet with its electronic pen. By pressing the pen to the various points on the photographs, the modules were digitized—their x and y components entered into the computer." (The x component refers to the horizontal axis and the y to the vertical axis.) The z coordinate was entered manually.

The z coordinate (depth) was limited to about four or five different levels, so when entering the x and y components on the electronic tablet, Larry punched one of five buttons that he had programmed to represent the z coordinate at various levels.

"Then a program was written so that I could call up (from the computer's memory) the raw sections and combine them into the trench." The computer trench consisted of about fifty U-shaped sections (the two sides and bottom of the trench make a U). Larry called up sections of the modules, stretched or moved them around to build up the trench bit by bit. "The trench information was stored away and another program written that would call up the sections sequentially, in the perspective of a pilot flying down the trench, and cue the camera to photograph a frame. I managed to get about thirty frames an hour into the camera once the program was running smoothly."

On the screen the *Star Wars* audience sees the computer realization of the trench sequence in the form of a "wire-cage" model rather than as a series of solid forms and planes. One of the early problems in computer graphics was the wire cage versus solid form display. At first computer programs could only call up figures in wire cage format. It was only a few years ago that programs were devised to remove the "hidden lines;" the program had to determine which lines would be "hidden" by a front surface or plane and remove those lines.

"When George Lucas specified the kind of animation he wanted for the scene, he knew enough about computer animation to ask for a true perspective without the 'hidden lines' removed. He wanted the trench and the *Death Star* to appear as wire cage figures with all lines and vertices visible. George thought that this sort of image would suggest 'computer animation' by having a very mechanical look."

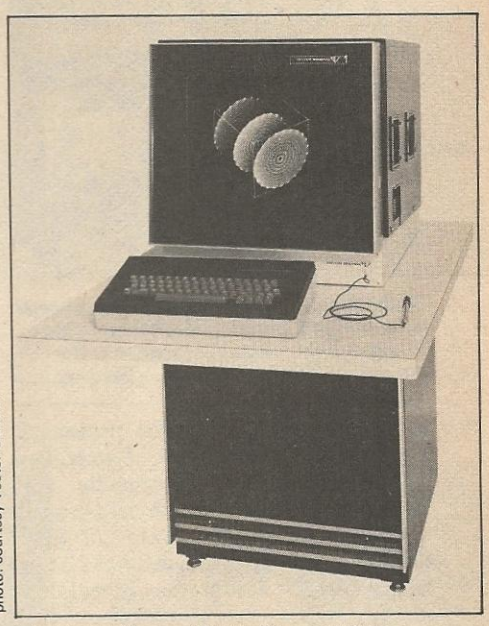


photo: courtesy Vector General

The Vector General Series 3's capabilities range from a simple two-dimensional graphics display to complex 3D transformations including scale, rotation about all three axes and variable intensity for depth cuing.

Science fiction as a genre often projects into the world of future technology. Larry Cuba suggests that in the future computers will be able to generate pictures of such quality that they will look as though they had been photographed by a camera. In the case of *Star Wars*, it was thought that such photographic realism might be confusing to the audience, so a wire cage model was specified so that the audience would readily understand that the images were to have been created by a machine.

Scene 135 from *Star Wars* with the rebel starpilots and navigators viewing the computer readout of the *Death Star* plans. The success of the rebellion depends on some small weakness in the *Death Star*'s design.

system has produced tapes in chemistry, mathematics, medicine and computer programs.

Additionally, since the system operates in real time, it has been used in performance in a live concert. Various monitors were spotted around the concert hall and one large Advent Video projector rigged. There are three performers. One performer programs the computer and operates the dials of the Vector General, creating the original image. The second manipulates the image processor and colorizes the image and the third performer creates music on an audio synthesizer to complete the video picture. A number of tapes have been made of these concerts and are generally available. PBS has broadcast a number of them.

But is it art? Mr. Cuba maintains that the computer and its peripherals are *tools*, like brushes and pigments to a painter. That the manipulation of these tools is by the mind of man and just as

Photos: courtesy Digital Equipment Corp.

Digital's PDP 1145 introduced in 1972 as a large "minicomputer," has an internal memory of 262,144 characters and can handle 3.3 million mathematical calculations per second. The programmer's panel is shown in close-up.

selectively controlled as any other fine art. "The computer as a tool gives us a new way to explore motion, movement and the kind of imagery that we have never really had the power to explore."

Will we see more computer animation in motion picture making? So far it has had a very limited use. There was a sequence in *UFO: Target Earth* and *Futureworld*. All of the visuals aboard the ships in *2001* were cel animation masquerading as computer graphics. There were some in *Demon Seed*—one of the background display monitors ran a computer-generated model of an earthquake.

Ultimately, there is the possibility that the technology of producing curved surfaces, details, colored and shaded planes will replace some of the rather complicated special effects that can be created only by photography and optical effects.

Already computer controlled cameras could usher in the era of setless cinematography, in which the actors will work on giant blue-screen sets with all of the details added by computer (see *Magicam* in STARLOG # 9).

Computer video technology has found its way into commercial television. Numerous commercials and logos have made use of sophisticated video synthesizers to create, without the photographic camera or lengthy cel animation, the images required.

In New York City, Dolphin Productions uses the Scanimate video synthesizer to produce a good many of Madison Avenue's television commercials.

There are only five such machines in the world—originally built by Computer Image Corp. in Denver. The essence of the machine is that you can put down any picture or image and move it, transform it, distort it, flip it, color it right in front of your eyes and record the result on video tape.

The images can be saved, mixed or composited with other images and backgrounds so that little by little a completed sequence can be built up. Much of the credit must go to the enormous advances in recent years of computer controlled video tape editing. With the Scanimate equipment and the IVC 9000 video editing equipment a complete thirty second commercial may be produced in eight hours. The going rate, however, is $8,000 a day and up.

The process starts with an image, either a Kodalith on a light box scanned by a TV camera or a TV studio camera image. The image is then transformed in some manner, for example, compressed into a ball, colored and positioned on the screen.

Then the image can be moved and rolled in any manner around the screen. The Scanimate is operated by patching the video signal through various transforming modules in much the manner as an audio synthesizer. The movements are watched and tested at various settings until the client sees what he likes. Then it is recorded. Eventually a foreground and background reel is generated. At the end of the day the reels are composited, a sound track laid in and the client goes way with a complete TV spot tucked under his arm.

The advantage of the system is that the client can immediately see what he is getting without waiting for various laboratories and optical houses to process film and create effects.

Dolphin's use of the Scanimate equipment allows them to have almost any job out in two days at half the cost of the average commercial. Certainly if the effects of figures twisting, stretching, zooming, strobing, or squeezing against a "three-dimensional" background were attempted with cel animation, the cost would be prohibitive.

The Scanimate, however, isn't intended to compete with cel animation, but to produce visually effective animation on the spot, with the client watching.

Certainly the potentials of computer animation have only been suggested. Much is still unrealized, waiting for the man with the ideas and visions to use these new tools. ★

Photo: © Dolphin 1977

Dolphin's famous Pepto-Bismol spot dramatically inflates a "hard-hat" afflicted with indigestion—all by means of the Scanimate electronic video synthesizer.

This is the seventh part in STARLOG's feature series on Special Effects. **Part I—The Use of Miniatures** appeared in issue No. 6. **Part II—Robby the Robot** appeared in No. 7. **Part III—Model Animation** appeared in No. 8. **Part IV—Magicam** appeared in No. 9. **Part V—How to Roll Your Own** appeared in No. 10. **Part VI**— The first half of **The Makeup Men** appeared in No. 11.

Photo: © ABC

Here, off camera with *Voyage to the Bottom of the Sea* are three stars of the makeup world: the heavy-set artist is John Chambers (see STARLOG No.11), the older man is Ben Nye (long time chief of 20th Century's makeup dept., now deceased) and the third man is Dan Striepeke who opens this concluding part of The Makeup Men.

STARLOG PRESENTS

THE MAGICAL TECHNIQUES OF MOVIE AND TV SPECIAL EFFECTS

PART VII

The Makeup Men—Continued

Series Edited by DAVID HUTCHISON

STARLOG continues its behind-the-scenes glimpse into the lives of the true artists of SF and fantasy productions—the makeup men. Dick Smith and Dan Stripeke relate their struggles and accomplishments on such films as *Planet of the Apes, SSSSSSSS!, Island of Dr. Moreau,* and the series: *Way Out,* and *Voyage to the Bottom of the Sea.*

By SAMUEL J. MARONIE

As one who has worn many hats in the business of making movies—both as makeup man and producer—Dan Striepeke refuses to let a low budget serve as an excuse for low quality. In his opinion, all the time and money in the world won't substitute for a fresh, original idea.

Alone and with frequent partner John Chambers, Striepeke has contributed to an impressive array of fantastic films which include the popular *Planet of The Apes* features and TV series, *SSSSSSSS!* (which he also produced) and the recent *Island of Dr. Moreau.*

Though his first career thoughts were of teaching, Dan began to take an interest in makeup as a profession while attending junior college in California. By the time he was 19 he had a job as makeup artist with a Hollywood little theatre group.

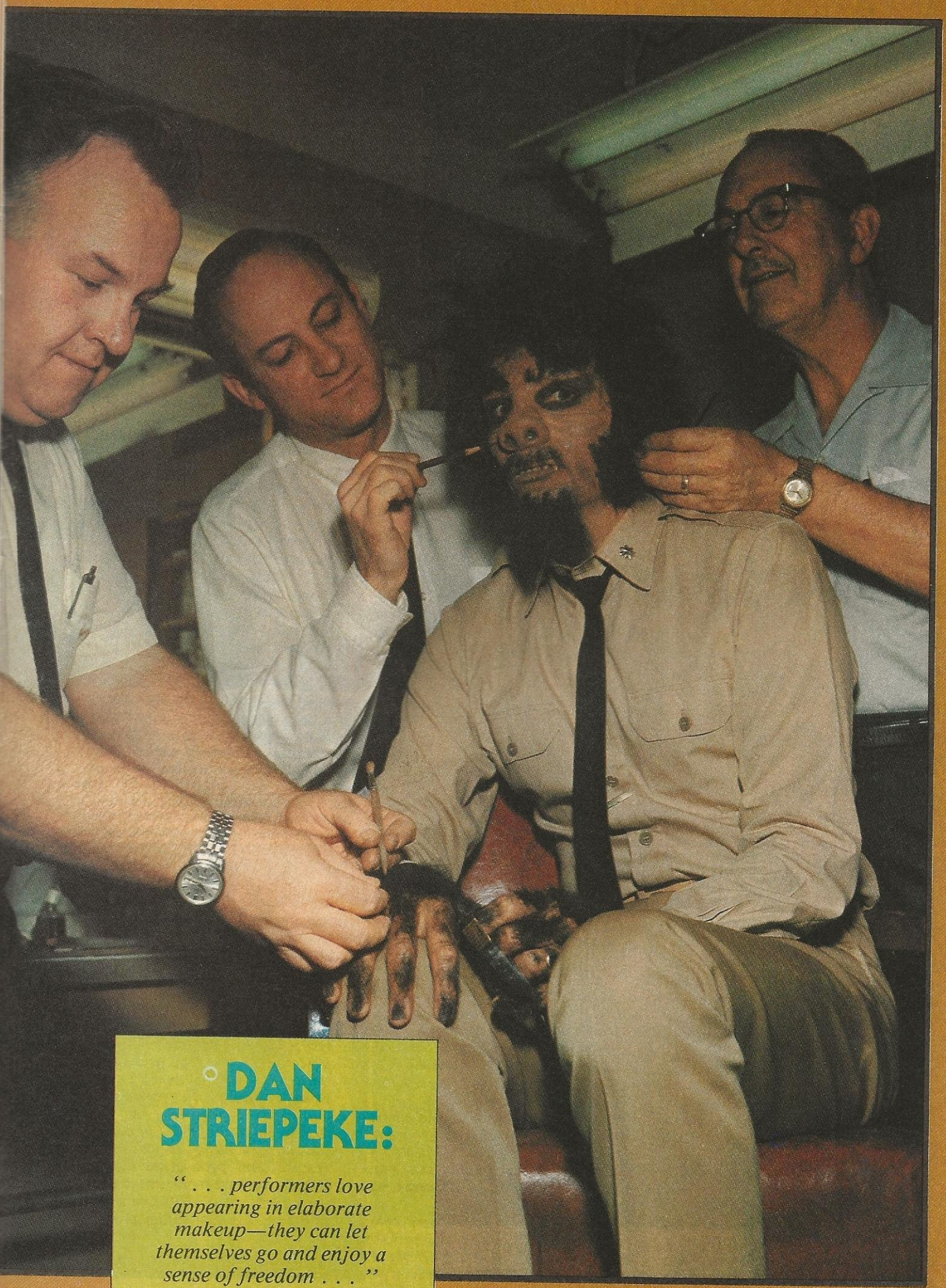
After military service, he was recruited for Cecil B. DeMille's epic, *The Ten Commandments,* followed by *The Miracle, Giant* and numerous TV series episodes. He served on the NBC cosmetic staff from 1955 until 1957, later moving to Universal Studios as head of the makeup crew for *Spartacus.*

It wasn't until Dan assumed control of 20th Century-Fox's makeup department that he was able to tackle the various monsters, aliens, and other grotesqueries which would make him familiar to SF fans.

At that time, TV producer Irwin Allen had three science-fiction series in simultaneous production *(Lost In Space, Voyage to the Bottom of the Sea, The Time Tunnel),* each requiring an incredible volume of elaborate cosmetic effects. It was also at this time that he began developing the highly sophisticated prosthetics for the *Apes* series.*

"You know, in television production, there's just no time at all," says Striepeke. "With the Apes series we shot each episode in seven days—which meant by the sixth day we were working like crazy to get ahead on the next week's episode." This is in contrast to the more leisurely-paced scheduling that feature film production allows. In cinema you have more time to plan and the added luxury of knowing exactly who is in the cast before production,

*See David Gerrold's column in STARLOG No. 7 for his behind the scenes experiences in Ape make-up.



DAN STRIEPEKE:

". . . performers love appearing in elaborate makeup—they can let themselves go and enjoy a sense of freedom . . ."

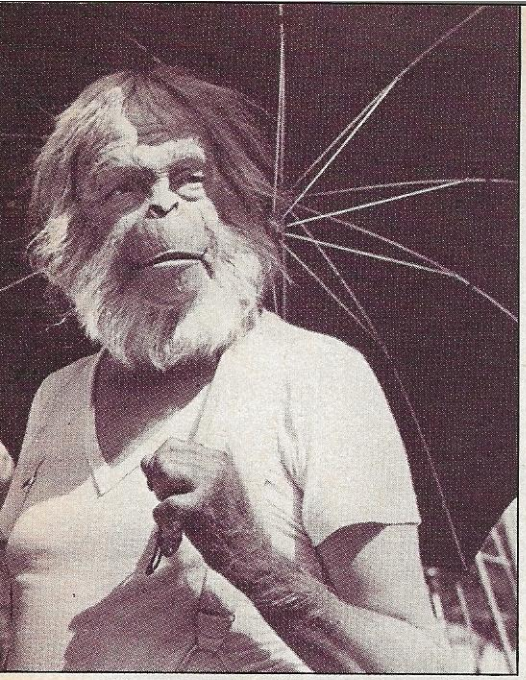


Photo: © 20th Century-Fox

thus permitting a makeup to be custom fitted.

"Television casting is always a last minute affair; there was no way we could have waited for the producers to pick a cast and still be ready for shooting," the makeup maestro explained. "So instead of making a life-mask of the guest star, we were supplied with a wide range of prosthetic appliances in various facial sizes and fits. Luckily we never ran into any serious problems."

Striepeke's earlier foray into the theatrical film market was the previously mentioned *SSSSSSSS!* ("Don't say it—*Hiss it!*"—so the advertising copy urged). The 1973 feature concerned mad scientist Strother Martin's efforts to transform handsome Dirk Benedict into a "human reptile"—a prototype designed to survive Earth's pollution and atomic fallout.

Based on Dan's original story, he and John Chambers produced one of the most incredible makeup effects ever presented to movie-goers. For the transformation stages from man into snake, actor Benedict underwent as many as seven hours of makeup application, with the final stage so delicate and disabling that he had to be carried to the set on a stretcher!

"Two basic facts stayed with me and shaped my basic story idea: the human-like nature of the King Cobra and the ability of reptiles to survive during evolution while many other life-forms were destroyed," Striepeke remarked during production of *SSSSSSSS!* "I decided that the man would be changed into a King Cobra, the most intelligent, aggressive and dangerous of all snakes—and the closest to man's character."

Despite years of work in his profession, the talented artist never tires of observing the changes which occur "inside" an actor when his outer appearance is transformed.

"Most performers love appearing in elaborate makeup," he commented. "It's like playing a clown—now they have a chance to let themselves go and enjoy a sense of freedom they couldn't otherwise experience."

As much pride as Striepeke takes in his justifiably famous Ape makeups, many of his favorite screen creations are of a less dramatic variety. He cited his work on George C. Scott in *Patton*, and the beauty makeup in *Hello Dolly!* among his most subtle—but effective—effects. ★

Left: A revolution in prosthetic technique by John Chambers and Dan Striepeke heralded the *Apes* films. Below: Actor in early stage of application. (also see STARLOG #7).

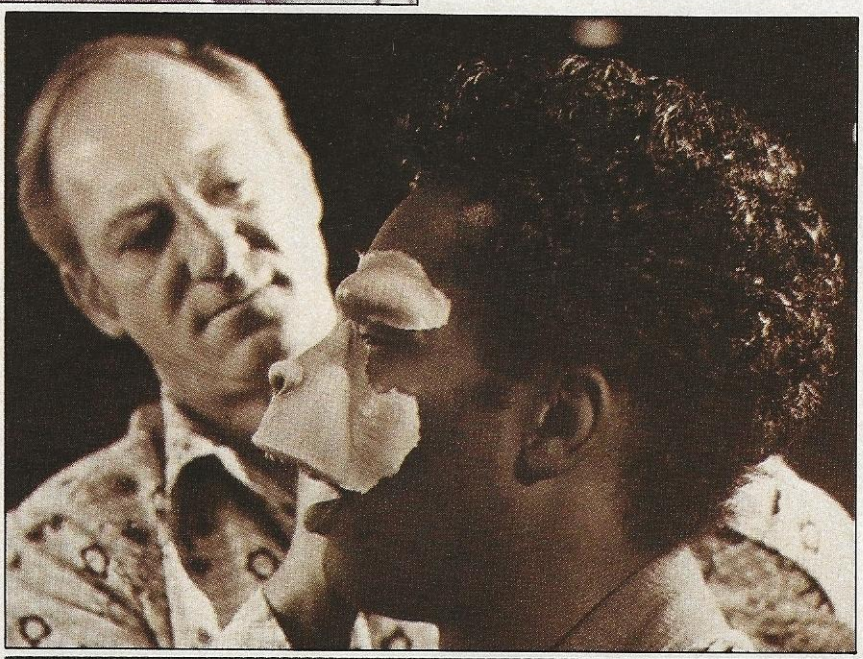
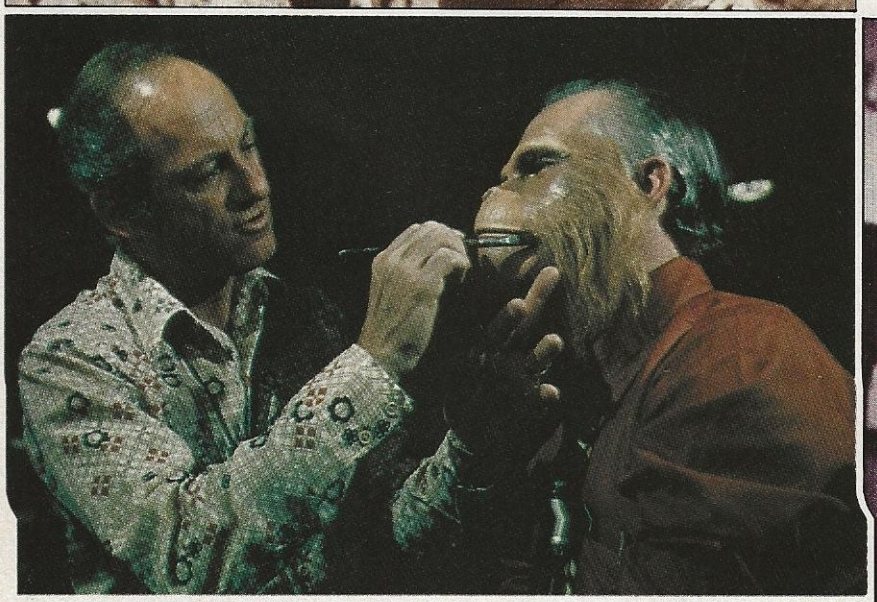


Photo: Robert J. Paddock



Left below: Dan Striepeke completes an orangutang's beard. Below: George C. Scott as *Patton* is another of Striepeke's faces.

Photo: © 20th Century-Fox

Dustin Hoffman in *Little Big Man* by Dick Smith. "I took three months and put everything I could into it. I punched in the hair, put all the liver spots on, and airbrushed the veins. The application took five hours which included hands with false fingernails and a hump." Dick developed a new epoxy mold technique for the eyelids—appliances that would move when the eye blinked.

Photos Courtesy Dick Smith

DICK SMITH:

"At that point . . . you've created a human being and there is always something very thrillng and magical at that moment."

By RICHARD MEYERS

Dick Smith is the acknowledged dean of American makeup artists. His name is usually spoken by others in the field with tones of respect and sometimes even in the hushed whispers of awe. In over three decades his originality, inventiveness and expertise is unquestioned and rarely surpassed. Surprisingly, however, Dick was not immediately drawn to the profession with a burning passion. It wasn't until he was a pre-med student at Yale University that the fascination caught up with him.

"I was always fascinated by faces," Dick admitted. "And I remember when I was bored in classes I used an eraser in my textbooks to erase the dark colors off the faces, which is like painting a highlight over it, and I used to distort the faces and sometimes turn them into monsters and I had great fun."

Then, after viewing *The Hunchback of Notre Dame* with Charles Laughton, which Dick still feels is one of the all time great makeups, and the discovery of a half-price makeup book in a local store, Dick transferred his monsters from the page to reality.

Following graduation and a stint in the army, Dick decided to follow his consuming interest in makeup. It led him to New York and the RCA building.

"There was one TV studio (NBC) and they were only on two or three times a week for a couple of hours," Dick remembered. "After a lot of pushing and trying and everything, with failures and so forth, I finally got the chance to be their makeup artist, on staff, for fifty dollars a week."

Soon after came the "golden age," with networks vying to be first in new areas. When RCA pushed its color TV system into competition with the CBS system, Dick was held responsible for developing, designing, and testing the colors. In the late fifties, the FCC approved the RCA system, so the colors seen today on American sets are those developed by Dick Smith.

"It was an exciting and challenging time," says Dick. "Money was no object, we had dramas left and right, and color shows that were huge productions —it was beautiful."

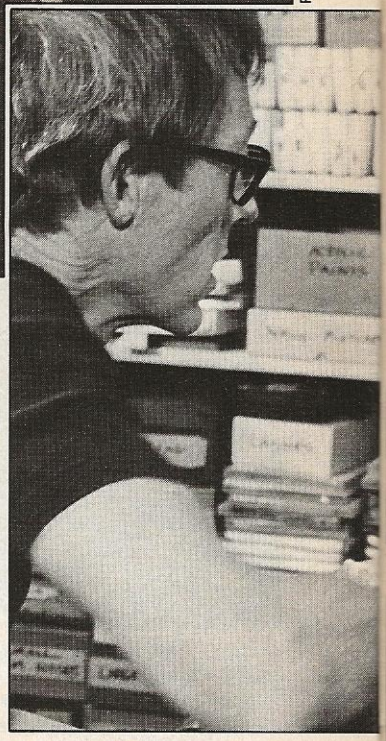
But this golden period soon ended. NBC's president was fired and a hatchet man was brought in to trim the staff. Dick was given the choice of leaving or staying on at half pay and a demotion. There was no choice; Dick left. It was a blessing in disguise. Dick met David Susskind and did the makeup for all of his TV dramas and anthology shows including the granddaddy of all supernatural series, *Way Out*.

When the market for mass media drama dwindled, Dick accompanied David into films, their first being *Re-*

Right: Dick with his "rogues" gallery of stars whose faces he has transformed.

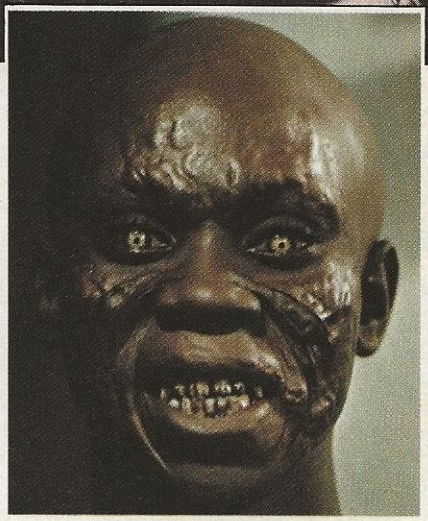
Photo: David Hutchison

The justifiably famous "Picture of Dorian Grey" for television in 1961.



Photos: Courtesy Dick Smith

Above: Dick created with prosthetics a suggestion for the future look in beauty.



For *The Heretic: Exorcist Part II*, Dick created the possession of an African Native.

quiem for a Heavyweight, from the Rod Serling teleplay. From there Dick worked on dozens of other productions incorporating the ridiculous and the sublime. One of the "ridiculous" was *House of Dark Shadows.*

"Dan Curtis, who's a nice crazy-man, wanted me to make vampire bites that were really bites!" Dick recalled. "Dan is a very enthusiastic man. He said, 'I want it to look like the teeth have *really* dug in there! I don't want two little holes, I want *all those teeth!*' O.K., Dan, I'll see what I can do.

"Well, I sat down, and you know how these things are done, you make a clay model, you sculpt whatever you're going to add to the face or body or neck or whatever. So here I sit down with my plastilene on a plaster neck and I'm modeling clay, trying to make what looks like teeth marks in flesh. I even bite the damn clay, but teeth marks in clay don't look anything like teeth marks in flesh because they're too sharp. I can't get it. I'm struggling with this damn thing and I can't sculpt it to look lethal."

"Then my wife calls me up for supper. She's not quite finished cooking yet, she's just throwing in some breaded veal cutlets, and there's one lying there in the flour, ready to be crumbed, and all of a sudden I said, 'Wait! Don't cook that!' And you know what's coming, of course. After supper I bit the veal cutlet, then I made a cast with my facial alginate material, I made a negative of the bitten veal cutlet and from that I made a wax duplicate, and then exaggerated the canine aspects of the bites. That's what eventually became the appliances which went on the neck. I made several different bites. They were like enormous hickeys with lots of black and blue and plenty of blood."

One of the sublime assignments Dick had was *Little Big Man.*

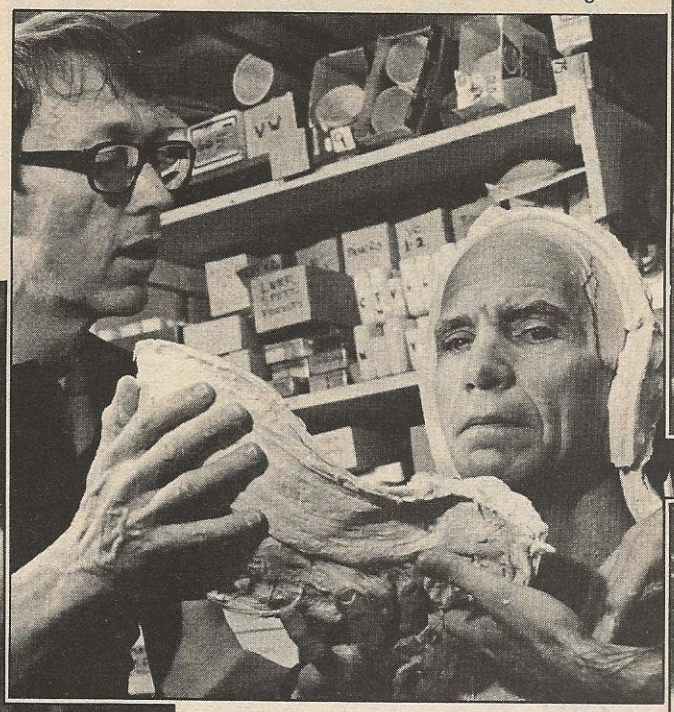
"The makeup on Dustin (Hoffman) is certainly the most complicated single makeup I've ever done. I won't say it's the most difficult, but I put more into that than anything else."

"That" being the job of aging for the cameras young Dustin Hoffman into 121 year old Jack Crabbe, the only white survivor of Little Big Horn.

"One of the problems was in making an old-age eyelid, a droopy eyelid which would actually move, that would blink. You have to understand that whether they're oriental or droopy old-age eyelids, they're usually a solid piece of foam latex that is just positioned over the eye and the actor's eyelid blinks underneath it. It isn't attached because the damn thing isn't flexible enough. I started to experiment on this for *Dark Shadows* but I perfected it on Dustin's make-up.

"It's hard to describe except to say that it's a very complicated molding procedure requiring a mold made out of epoxy rather than out of plaster, plaster being too fragile. It's designed like an accordian in shape so there are little folds that can extend. The exterior has the shape of a wrinkled old eyelid while the back side is carved away so that it's only the tissue-paper-thin front surface, which is made out of the thinnest possi-

Below: The completed plaster reinforced negative cast is removed after setting.



Below: For *The Sentinel,* a negative cast is made of the actor's face in an alginate material. It is very unusual to take a cast with the actor's mouth open.

Above: The completed positive cast with eye and nose sockets.

Photos: Courtesy Dick Smith

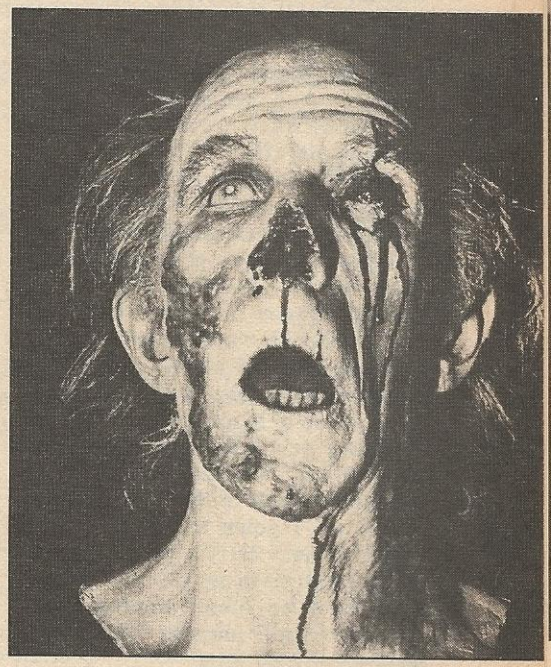
Above: Completed head with hair and makeup. Special eye and nose plugs have been fitted.

ble foam latex, that is hung over the person's own eyelid. Being that thin, the lower edge can be attached just above the lashes, while the upper area is glued just underneath the eyebrow. That little curtain of very fine foam latex will actually stretch in a perfectly natural way as the person opens and closes his eye.

"Now there's an ironic touch here," Dick goes on. "Having succeeded in accomplishing, in a sense, a first, and, to me, a very marvelous artistic feat, of which I was personally very proud and delighted, we had contact lenses made in New York. It was the first time I had contact lenses made for an actor. We had trouble with them during the tests—they fell out sometimes. I took them back and supposedly they were fixed. When we did the scene in Hollywood they were still falling out! The first day—we shot three days with that old-age makeup—the first day Dustin could not keep the lenses in his eyes. We desperately went that night to a contact lens place and they did a little more grinding on the edges, which helped. But Dustin still had some difficulty. He could not look too much to the side without knocking them out. He therefore restricted his blinking. So the ironic thing is that, even though he blinked a few times, in the final editing, there's not a single blink in the film—not a lowering of the eyelids, even. It's like it never happened. All that triumph, all that work, . . . well, that's the way it goes."

However the media coverage for *Little Big Man* thrust Dick into the spotlight. Suddenly, movie goers knew who

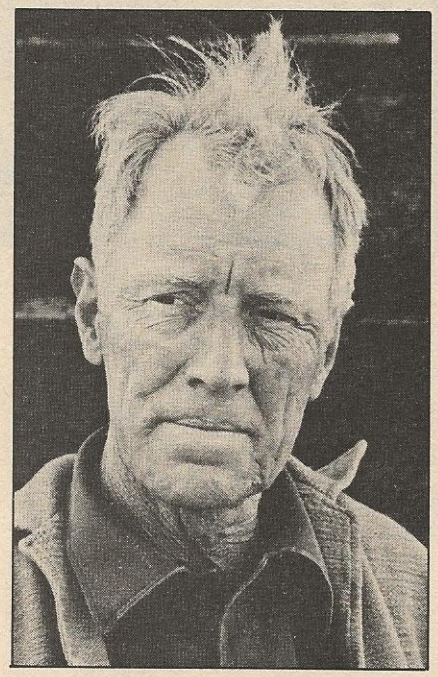
Below: From *Way Out,* a photographer's retouching fluid has the power to alter faces.



Above: It was only a brief sequence in *The Sentinel,* but very realistic and effective.

Photos Courtesy Dick Smith

Above: From *Way Out* an actor's makeup, copied from a bum, is now his real face.



Above: Dick's proudest work was Max von Sydow in *The Exorcist*. Below: He displays one of the many Pressman toys and kits he created.

he was and were intrigued by the magic he could create. This magic reached its peak with two stunningly successful films he did back-to-back, *The Godfather* and *The Exorcist*.

"They were two productions so diametrically opposed as far as philosophy, working conditions, the directors, the whole thing, that it was unbelievable; like day and night" Dick says.

"I had five months' preparation on *The Exorcist,* " he elaborates. "And as far as Friedkin was concerned, all the time and money I wanted to spend was alright. We had to do it right. He was meticulous as far as details were concerned, *insane* as far as details were concerned. So different was this from the usual, even the big budget productions, that all of us on the crew had to readjust our thinking.

"We'd say, 'well, you can't really do that, Billy because, uh, it would take four days to shoot, it would have two seconds of screen time, it would just not be practical.'

"And he'd say, 'Don't say that! Don't dismiss anything. I'll make that *decision.' And then he'd say, 'We'll do* it!' And we'd say, 'Jesus, he's really going to do that? God!'

"Francis Coppola, on the other hand, is a last-minute-Nellie, who doesn't give any thought or real consideration, purely unintentional, to preparation or artistic creativity. He kind of wings it. In both *Godfather* films we had tricky things to do. He was impossible!

"He's the kind of guy who'll come along and say, 'Oh, Dick, ah, look. I'd like a gallon of blood in the gutter here.' And here we are down on Mott Street, and I'd say, 'Francis, you didn't say anything about a gallon of blood. Where am I going to get a gallon of blood? I don't carry a gallon of blood around with me in my little makeup kit.' And he'd be dumbfounded that I couldn't create miracles out of thin air!"

The two pictures shook the box-office firmament to, for that time, an unprecedented degree. They secured Dick's reputation as a master, but also created a problem. After years of brilliant, innovative work, he is only being approached by filmmakers in order to handle the sophisticated gore. Even though he is still turning in marvelous character work, such as Walter Matthau's old-age makeup in *The Sunshine Boys,* he is still associated with the violence he created for *Taxi Driver, Marathon Man,* and *The Sentinel.*

"I did it (*The Sentinel*) kind of like a split personality. While I was opposed to the general blood and gore, I was intrigued by the technical solution of some very difficult problems. That, and the money, frankly, is what I did it for. The bad taste of the director I thought was appalling."

The bad taste and the technical problems peaked on a monumental scene.

"The girl has to defend herself against the zombie of her dead father," Dick explains. "She hacks at him with a kitchen knife, and the director wanted close-up insert shots of each stroke of the knife. The first chop is into his left shoulder. The second one is right into his bare chest, and the third one is into his eyeball. That's in the original script, but then Winner says, 'Let's cut his nose off also."

The arm cut was done with an appliance on the actor's arm, a knife with a retractable blade and a "blood pump." The chest was created out of rigid styrofoam and a kitchen knife with a fat blade for a wide cinematic cut. Dick thought these two to be relatively easy.

"Then came the eyeball which is the hardest thing. First of all I cast the actor's head with his eyes and mouth open to make it look animated. I duplicated that in a plastic material, but the whole eye area, an inch or so above the brow and below the eye, was a hollow space. In that I had to fashion a plug which is made out of a gelatine composition which is the most flesh-like material I

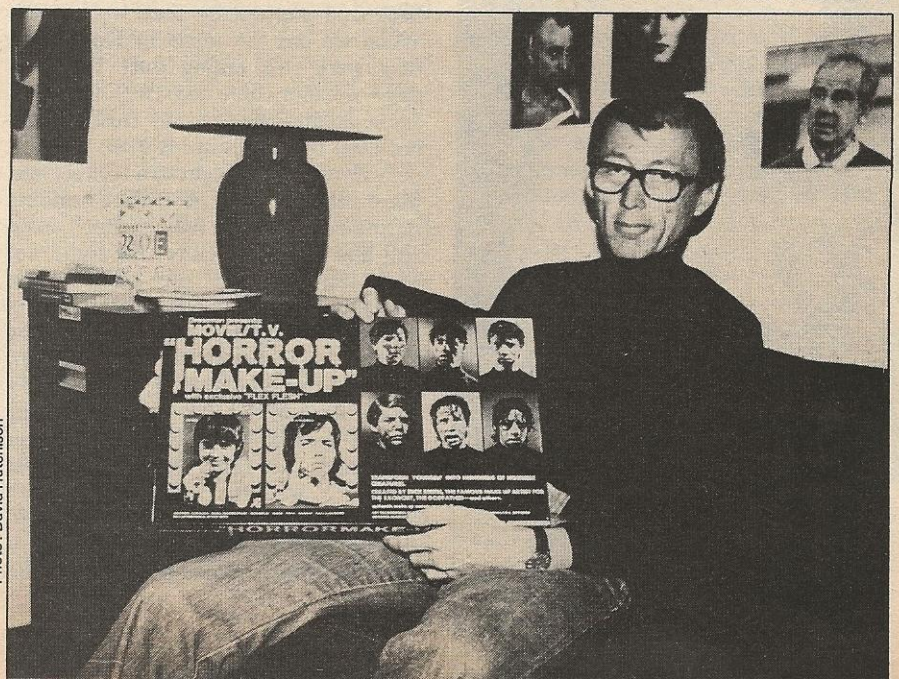


Photo: David Hutchison

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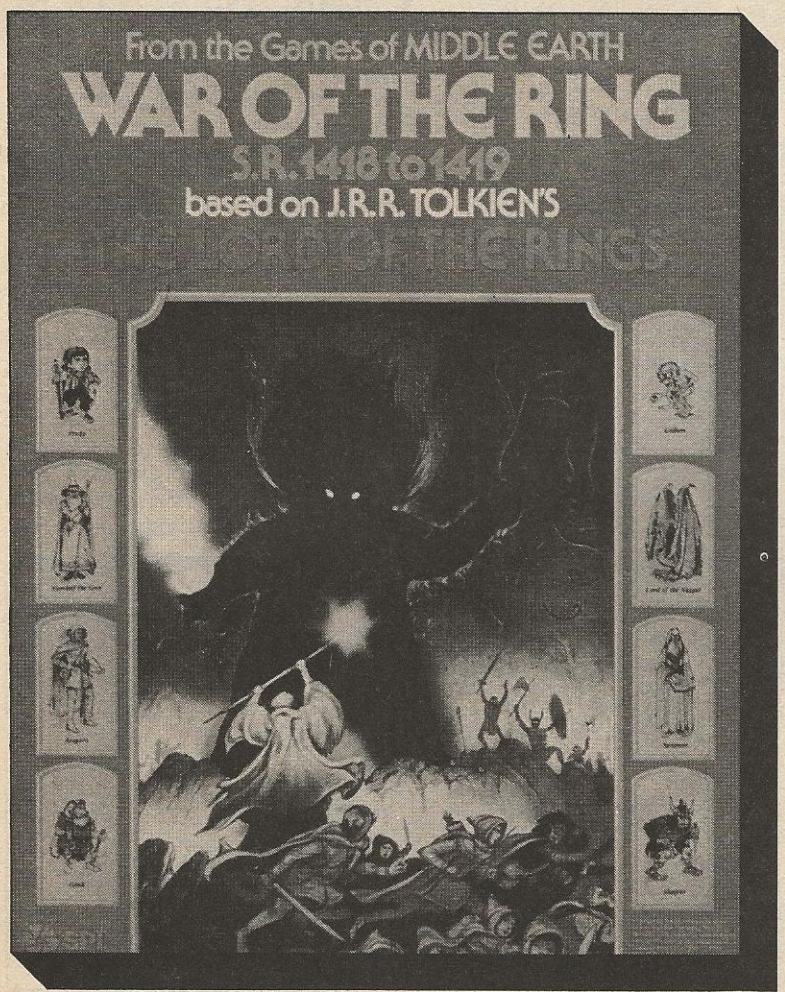

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could come up with. Actually it's not just gelatine, it has bread crumbs in it. The bread crumbs stiffened it up and at the same time kept it weak and cutable.

"Now inside the gelatine insert is a passageway through which the blood could circulate and pipes that went into the inside of the head pumped blood through just around the eye socket. Also, we placed a gelatinous eye inside this plug's eye socket. It had a thin plastic skin and was filled with gelatine, so it was really like an eyeball. Then the nose was fashioned as if it were cut off and a tip made to cover that up and make it look normal again.

"Now, contriving all this was, believe me, some problem. But getting back to the eye, we used a real sharp knife and I stabbed through the thinnest part, just above the eyebrow, and the minute I chopped the blood started pouring out. In the film the eye actually turned over and slightly oozed out of the socket. It is *so* gory, it's unbelievable! You see it really for only a split second. Still, I didn't think he'd get away with it. And you know why he got away with it? It's not a real person. It's a dead person. It's a ghoul. If you represented this happening to a real person it'd never get on the screen. I firmly believe it would not. But it's alright when it's done to a nasty ghoul. It's accepted."

All in all, however, Dick has much to be proud of and audiences have to be thankful for. Dick realizes this and expounds on it.

"There have been moments in my life when I've had doubts and misgivings. The one thing I've perhaps missed is not being able to make some kind of social contribution. But you see there's one very thrilling thing about a makeup like *Mark Twain Tonight* or *Little Big Man,* or any makeup of that sort.

"As you know, you glue on the appliances first and when you glue on the jowls and so forth they don't look like they belong to the face. Then you take your rubber mask greasepaint and cover the face with this layer of flesh colored grease.

"At that point all this foam becomes a face with an entirely new form. It is now a sculpture in flesh. You've created a human being. And there is something always very thrilling and magical in that moment. Even after you remove the makeup at the end of the day it still remains with you. The image is as real as if you've spent a day with Mark Twain. Now he's out of the room, but he existed. And you've made him exist! It's why I never get tired of creating a character makeup.

"The blood and guts business has nothing like that. The only thrill there is that you accomplish a technical effect. You're proud of your ingenuity and that's all. It's the difference between creating life and creating death." ★

CLOSE ENCOUNTERS

(continued from page 49)

turbulance and lightning effects. We managed to come up with cumulus clouds, cumulo-nimbus clouds, stratus clouds, cirrus clouds."

Aiding Trumbull in his quest for the ultimate UFO effects were a host of innovative technological advances and an attitude from all concerned that: *if it looked good, do it*. "In terms of the application of modern day technology in movie-making, *Close Encounters* is right out there on the edge of the knife," Doug beams. "I don't think even *Star Wars* approaches the level of complexity that we got into CE3K. I could tell you that there is a great deal of very sophisticated electronic circuit components, digital recording techniques and the like. I could talk about the special kinds of electronic motor drives, the special kinds of hydraulic and water controlled systems we used.

"Steven and Columbia had the wisdom to understand that the only way you can achieve a film of this nature is by allowing for the TOTAL integration of the visual concepts and story . . . and financing. It all goes hand in hand. I'm sure there were many times when the studio could have said 'Hell, we're not going to spend a penny more' or 'We don't understand what you're trying to do' if it doesn't work in the first take. Making a film like this is the most difficult technological-logistical artist's problem that you can conceive of. I think the major breakthrough in the film was the willingness of the studio to make it in the first place.

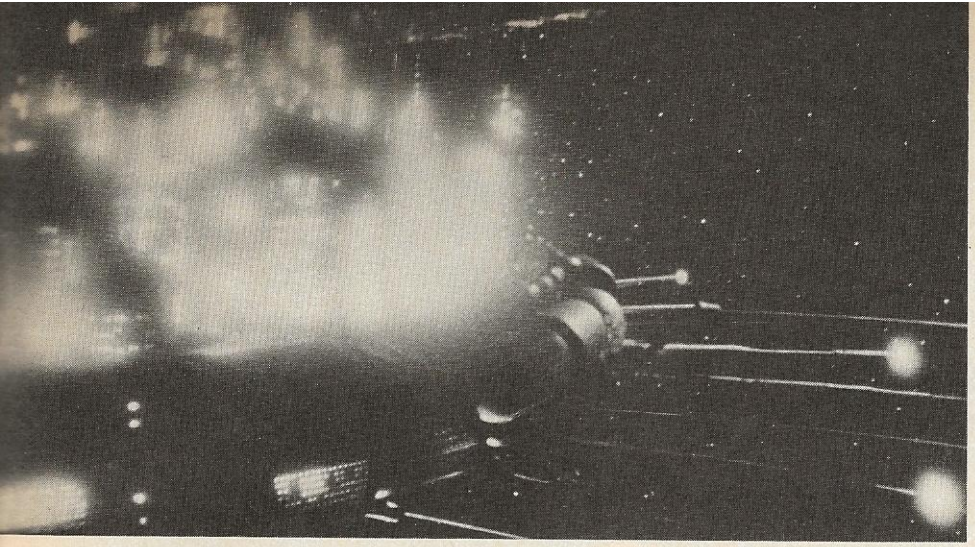
"Some of the most difficult things that we ended up NOT doing were some computer-generated effects. We went in with the hope that the ability to manipulate a computer would generate certain visualizations for us just not obtainable in the physical world, things you couldn't build out of plastic. Theoretically, with a computer and computer-display you should be able to display anything you could think of. But the programming time to get any results was so enormously expensive and time-consuming that we would have been on the picture for over three years before we would have gotten it done.

"I had about 60 people on my effects team and a lot of them were really interesting. I found that some of the most interesting and creative people around who are adept at sophisticated technologies have dropped out from other technologies. One of the guys who built some of our most sophisticated electronic systems is a drop-out nuclear physicist who simply didn't want to have anything to do with power plants. He's a genius and he likes doing projects that are interesting and fun and where the ideas are changing all the time.

"With people like that, you manage to come up with some stunning effects. Take the final sequence with the saucers. It looks like it was shot on locations and doesn't look like SFX at all. The most expensive single system used for that scene was the electronic camera control system. This is the first time in movie history that anyone has been able to pan, focus, tilt and dolly a camera around on a stage during an SFX shot. Ordinarily in an SFX shot (if there's a shot going on a matte painting or an optical effect of some kind), the camera simply is not allowed to pan or tilt or move around, because that creates enormous matching problems. We devised a very sophisticated camera system that is very much like a missile tracking system. It could record and accurately repeat camera moves. Say that we made a shot on location with the camera panning 180 degrees, changing focus and dollying 40 degrees down a track. Then we had to add a miniature effect to that shot in post-production and it was one-twentieth the scale. We could not only accurately repeat the camera movement but modify the scale factor in the camera by a factor of 20-to-1 and match it perfectly.

Photo: © Columbia

Spielberg added extra footage of Truffaut's character to help explain the film's mystery.



For UFO creator Trumbull, the film's major breakthrough was "the willingness of the studio to make it in the first place."

"We built a system similar to the ILM electronic-motion-control system. In *2001* all we had were motors and gear boxes. The camera could only go in one direction at a fixed speed. It couldn't accelerate or decelerate or do any complex yaw, pitch, roll or any integrated motions. We had no means of recording that information. What they did for *Star Wars* was to build an electronic system that was extrapolated from a system that they built for me about two or three years ago. It controlled, electronically, acceleration and deceleration and interlocked numbers of motors together. *Star Wars* built the first real machine which was a twelve-channel, solid-core memory data storage device so they could repeat their animation moves when shooting all these miniatures."

Even with *Close Encounters* now in release and many of the amazing technical triumphs becoming public knowledge, Trumbull still clings to some of the "top secret" games that went on during shooting. A reporter in his office asks what that "thing" is in the corner. Trumbull turns and spies a three-foot model of the mothership, the titanic flying city in the sky. "THAT," he laughs good-naturedly, "is something you're not supposed to see."

UFO Encounters

The amazing Trumbull UFOs are a treat for all to behold, especially the actors in the scenes with the saucers; actors who never actually saw the saucers prior to the screening. Melinda Dillon, who has several hair-raising encounters with the UFOs in the film, smiles. "I think when they first asked me to imagine the mothership, I saw God. Seeing it on the screen was pretty close." The talented actress cringes while recalling the actual filming of the saucer scenes. "I had to react to *nothing*. Absolutely nothing. Rick and I felt a little crazy crawling around in the dirt at Devil's Tower, staying ducked down for days. We're staring up at the sky and Steven is yelling 'Here comes a red light. Now a blue.' On some days, we had to move from side to side in inches, so we wouldn't get into the matte line. It got to be frustrating at times.

"But we survived. At night, Steven, Rick and I set up camp in three Winnebagos because we didn't feel like making the trip back to town. We were exhausted after filming. We climbed half of that damned mountain. After waddling through the dirt all day, I'd put a long skirt on, light candles, and Walter the cook would prepare Hungarian dinners. Just to unwind, we'd sit in Steven's trailer and watch *2001* and Roadrunner cartoons. If it wasn't for that, I think we would have gone crazy."

Dreyfuss almost lost more than his wits in one scene. During an encounter where a saucer buzzes his truck throwing gravity out the window (literally), the actor was forced to sit in a truck mockup and spin around like a pinwheel. Melinda laughs, "You saw the things go flying in the air during his first encounter. Well, he was spinning. They gave him airsickness pills; he didn't eat any breakfast and he spun around until the shot was done."

For some, *Close Encounters* lived up to its title.

The Great Debate Continues

And so, the *Close Encounters* carnival is over. Or, perhaps it's just beginning. As much as everyone concerned with the film declares that one of the most visually breath-taking movies ever made is NOT science-fiction or fantasy, they are hard pressed to come up with a valid description. It is also clear that those concerned with the film's future are worried about unfair comparisons to *Star Wars*. Two very different movies. Two very different subjects. Yet, some fear that a mere LABEL will toss the two into the same arena. There is nervous laughter when a *Close Encounters* person broaches the topic in public. "*Star Wars!*" blurts out co-producer Julia Phillips in front of reporters. "There. I've said it. But it's OK. The Force is with US."

Photos: © Columbia Pictures

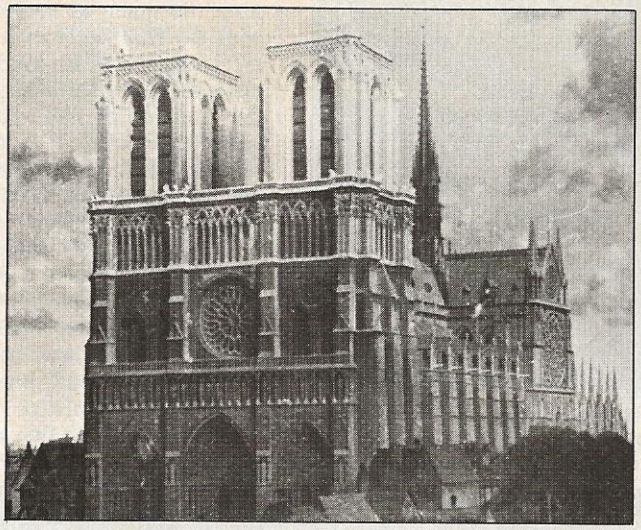
Richard Dryfuss and Melinda Dillon fall prey to a staged government "emergency" evacuation. Spielberg saw the film as having both "flying saucers and Watergate."

As *Close Encounters* makes its dazzling way from coast to coast, audiences will surely be as confused as the cast and crew as to the nature of this enigmatic encounter. Is it science-fiction? Science-fact? Undefinable? While Dr. Hynek insists that "virtually everything in the film in on file—we have reports just like it," director Spielberg alternately refers to his film as "fantasy" and "science speculation." While manufacturers dicker for toy and bubblegum card rights, plans are made to unite the *Close Encounters* fan club to Dr. Hynek's UFO Center. What was once well-publicized paranoia is now delightfully silly schizophrenia. In spite of the behind-the-scenes ambiguity, *Close Encounters* stands as being a masterfully constructed SOMETHING. Spielberg and company know that they have a big film on their hands, but they just can't figure out WHAT KIND of encounter they've produced.

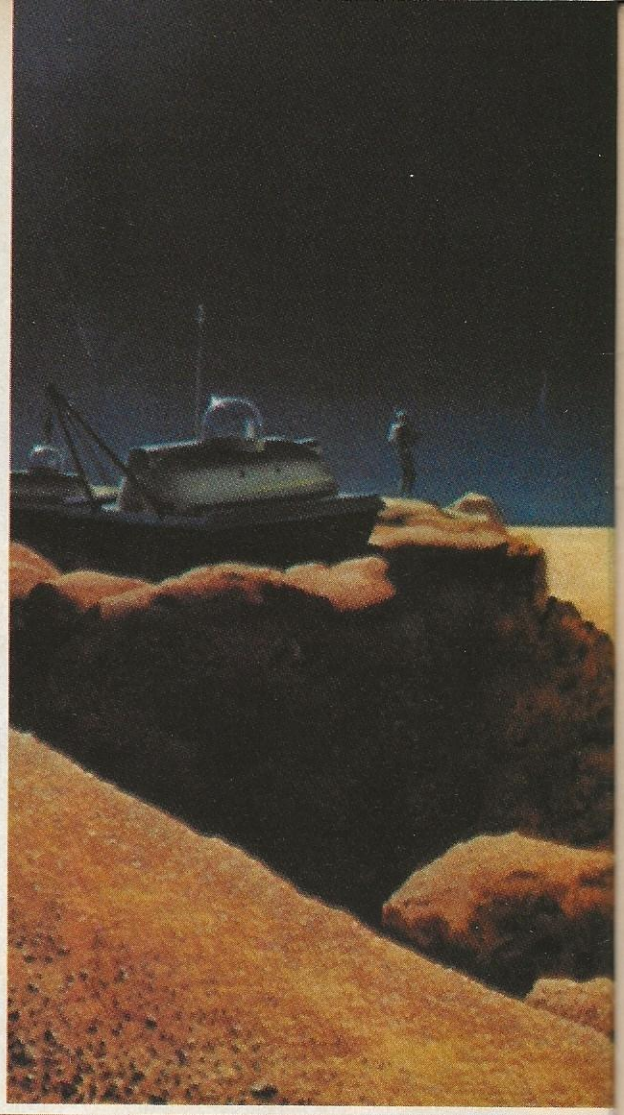
Even the producers are stumped. "Sometimes I have this fantasy," says Julia Phillips "that we were (telepathically) implanted with this movie to get the world ready for meeting THEM."

Add another category to the list. Science PROPHESY. ★

A vision of the first Martian mining camp. Bonestell correctly foresaw the need for specialized vehicles and a small, self-contained habitat, similar to a geodesic dome.



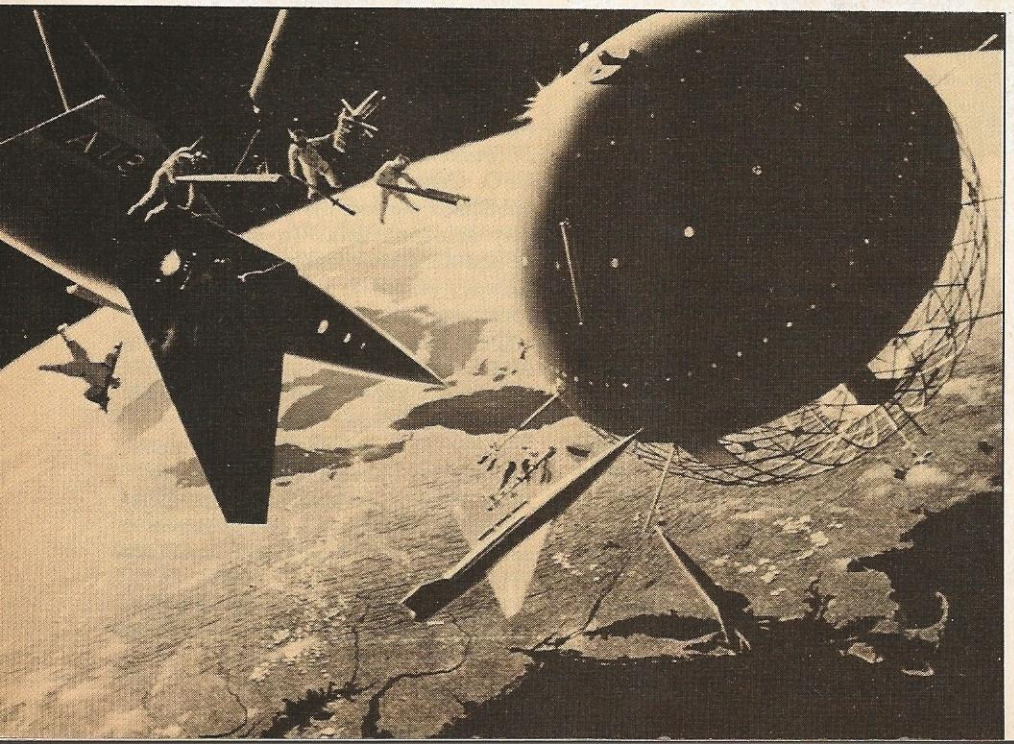
Above: Bonestell "restored" the cathedral at Notre Dame for the classic Charles Laughton film version of Victor Hugo's *The Hunchback of Notre Dame*. This matte painting is so precise in detail and perspective that it is usually taken to be a set.



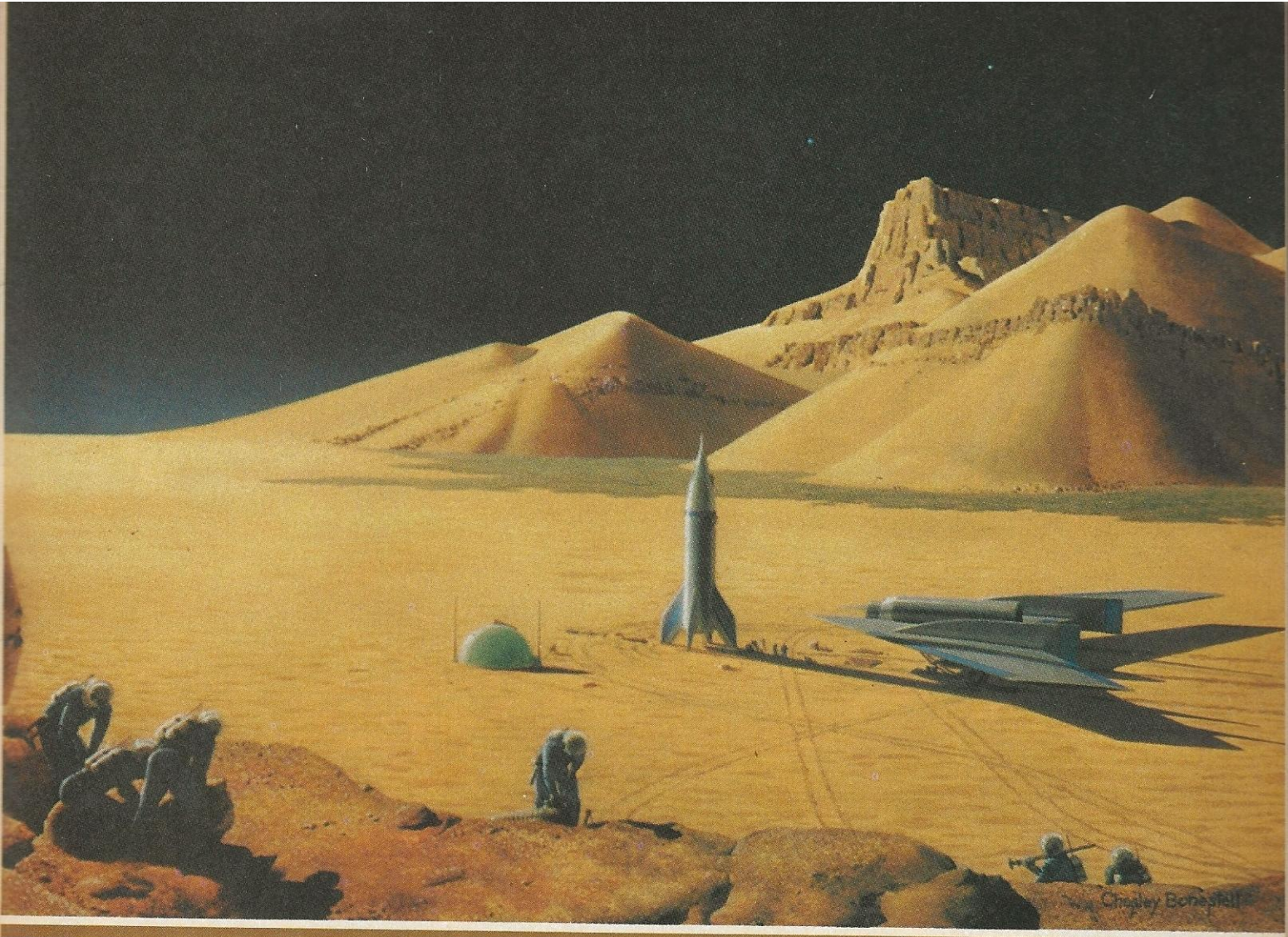
CHESLEY BONESTELL: Conqueror of Space

By DAVID HOUSTON

The greatest, most prolific, most scientific of all space artists celebrated his 90th birthday on January 1, 1978. He is Chesley Bonestell—the man who illustrated such classic texts as Willy Ley's *The Conquest of Space*, Life Magazine's *The World We Live In*, and Arthur C. Clarke's *Beyond Jupiter*. He's also the artist who did the fantastic matte work for George Pal's *When Worlds Collide*, and *The Conquest of Space*. His paintings have appeared on countless covers of *Astounding, Fantasy and Science Fiction*, and other magazines.



Below: Astronomical art is Chesley's first love. Over two decades ago he painted this vision of the construction of a space habitat in Earth orbit. The design is one that is being seriously considered by NASA for future development. Note the accurate and detailed physical features of the Earth.



The significance of his work as a space artist goes much deeper, though, than the great pleasure he has provided for millions of science and science-fiction aficionados. Ron Miller, art director for the Air and Space Museum in Washington, places Bonestell's work in historical perspective:

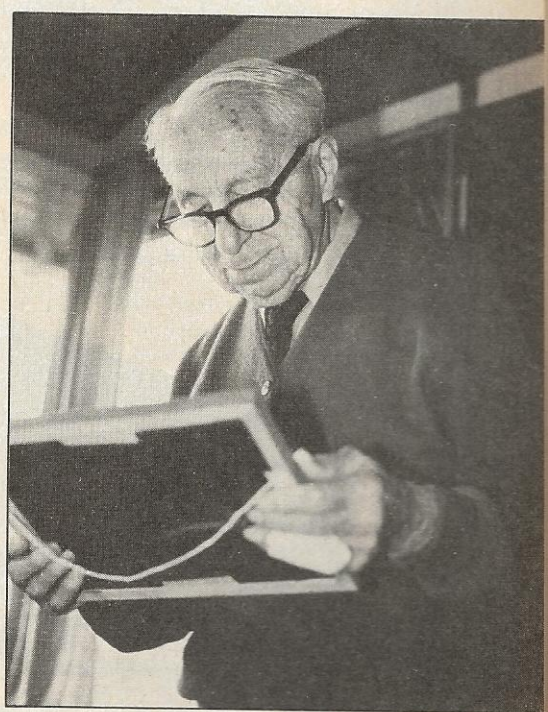
"Aesthetically, his work resembles that of Bierstadt and Moran (American landscape artists of the 19th Century) in both appearance and purpose. There is an excellent and important parallel between Thomas Moran's work and Bonestell's. Moran's paintings and drawings done after accompanying the Hayden expedition to Yellowstone (along with William Jackson's photographs) convinced the public and Congress more than any other result of the expedition that the area should be preserved as a national park. Likewise, Bonestell's paintings—with their realism, drama, and conviction—helped immeasurably in selling a skeptical public on space travel. To a person having grown up seeing the work of Bonestell, the reality of space flight seemed a foregone conclusion. The selling of space travel to the public is no small contribution: the public *is* paying for it, after all."

Ironically, the grand master of all science-fiction painters has always expressed disdain for the genre as a whole. He thinks of science-fiction as the pulp variety featuring bug-eyed monsters and bulbous damsels in tattered cheesecloth.

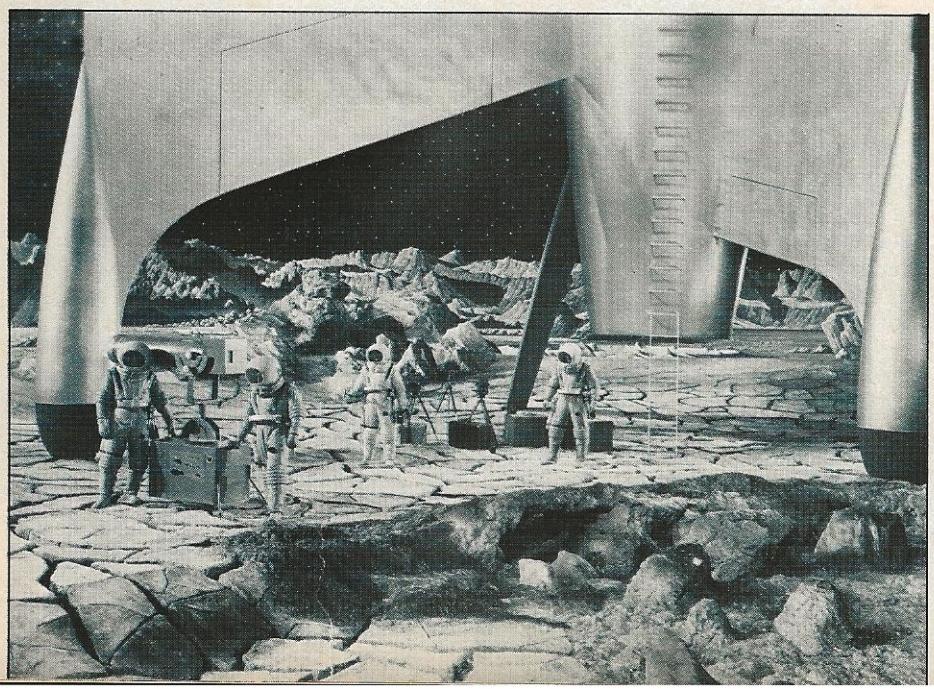
"I simply have always felt," Bonestell said in a recent interview, "that the truth is stranger than fiction. It is an old saying, but that's really so. I'm talking about double stars and black holes and other things out in space that we may not quite understand yet. The size of the galaxy was always more wonderful to me than science fiction. Now I made a good deal of money doing science fiction covers, but I love money, too."

Bonestell's quarrel with science fiction is not surprising, considering his background. While science fiction was going the way of doomsday fantasy and unscientific speculation into time travel, invisibility and the like, Bonestell kept himself firmly rooted in the scientific worlds of engineering and astronomy.

He was born on New Year's Day in 1888, in San Francisco. He was drawing pictures by age 5 and studying astronomy by age 10. At 12 he was taking in-



Below: A stickler for scientific accuracy Bonestell was unhappy about the cracked Lunar surface in *Destination Moon,* which indicated past water. George Pal thought cracks were needed for perspective, illusion creating vast distance in surprisingly small studio setting. Bonestell's background painting was perfect.



Above: The half-completed "space ark" and the launch ramp from *When Worlds Collide*. Bonestell designed the ship, ramp and set. He also did the background matte paintings.

struction in art. At 17 he saw the Moon and Saturn through the telescopes at Mt. Lick Observatory. "I went right home and painted a picture of Saturn," Bonestell states.

That painting and all his others were destroyed in the great San Francisco earthquake in 1906—a year before his enrollment at Columbia University in New York, where he majored in architecture.

In 1937 William van Alan, chief architect of the Chrysler Building, a project on which Chesley collaborated, gave Bonestell a letter of introduction which gained him employment in Hollywood, at RKO, where Bonestell first worked as a matte painter. Bonestell was soon one of the most sought-after artists in the movie capital.

Looking back, Bonestell can be critical of his early illustrations of the lunar, Martian and other landscapes:

"In the case of the Moon, I made some bad mistakes. I should have realized that the Moon, without any atmosphere, must have been just beaten to smithereens by the constant bombardment from four billion years of meteors

dropping on it. That is what a lot of us failed to realize, but that is the way it turned out to be."

The Viking lander's photographs of Mars turned out to be kinder in their revelations:

"I think the Mars photographing turned out pretty much as we thought. The photographs that I have seen show sand on Mars, and I showed sand in my paintings. They showed a kind of beaten up rock just as I showed. But where I did fail is that I did not show a single crater. Now there are large areas, as some astronomers pointed out only a few days ago, perhaps to make me feel better, where there are no craters," Bonestell said.

An occasional error on Bonestell's part is certainly trivial. All he ever had to go on were blurred photographs of the Moon and planets from astronomical telescopes, plus a vast knowledge of physics and astronomy, plus a wonderful ability to take the known and extrapolate—visually. Bonestell takes no pains to guard his painting secrets; he will advise young aspirants freely, knowing that only the most dedicated and talented will follow in his accomplished footsteps. In that spirit, STARLOG passes along these words from the master-painter of the space age:

"To show the relation of orbiting machines to the Earth it was necessary to calculate how the ocean and land would look far below. Knowing the altitude, it was no great problem to figure out how much of the Earth would be seen through the determined angle. To show the surface of the Earth, Mars or the Moon from various high altitudes, I developed a form of spherical perspective. Considering the planets as globes, covered with a series of flat planes one to ten miles square, depending on the elevation, the centers of such squares being tangent to the globe, it is easy to find the horizon and the vanishing points of the sides of each square. The rest is just a matter of plotting the physical features on the squares.

"To become a space painter you must have a restless drive for drawing and painting. A few lessons on drawing and the handling of paints will suffice; a knowledge of astronomy and descriptive geometry can be acquired by study. But you should then develop your *own* style and technique. One has to sit in the studio and work out the problems—alone." ★

Apologia: IN STARLOG No. 11, Richard Meyers' by-line appeared on the *Close Encounters* article. By-line credit should also have gone to Jim Burns, who helped gather much of the information in an interview with Douglas Trumbull. On page 43 the Radio Shack TRS-80 micro-computer should have been listed at $599.95, not $5,999.95. On page 61, the man in charge of the *Superman* flying scenes is Wally *Veevers*; Colin Chilvers is responsible for mechanical effects.

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(continued from page 23)

that my face didn't fall apart. I'm on my way to the party and I start speeding down an exit ramp. Sure enough, I'm pulled over by a policeman. I'm sitting behind the wheel with all this extended alien makeup on: high forehead, green skin, puckered mouth. The guy walks over to the car and I smile. 'Officer, what seems to be the problem?' He tells me I was speeding and asks for my license. I started explaining about how my car always goes faster downhill and all. He doesn't bat an eyelash. He takes my license and goes over to his car. He sits in the backseat for about five minutes just staring at my license." Kim shrugs, "When I finally got to the *Stingray* party nobody recognized me anyway."

Dangerous FX

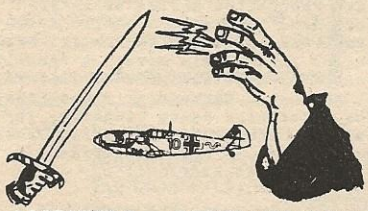
The special effects of *Laserblast* fascinated Kim. "Dave Allen had the stop-motion sequences going months before we did any live footage. He did a great job on those little creatures in the beginning of the film. Boy, do they have personality. Their spaceship is great, too. It looks a little like one of the *Star Wars* ships, but the whole body is sort of wing-shaped."

Some of the laser effects, however, were less than thrilling for Kim to witness. "The explosions," he moans, "now, they were harrowing. I'd point the lasergun at something and it would blow up, right? But the bottom line is: when an explosion takes place in a film, you're in between IT and the CAMERA. You're the one in the line of fire. If anything happens, it happens to you. You're in the greatest danger with the least protection.

"There's one scene where I'm hitching a ride and a hippie in a van picks me up. I'm an alien but he thinks I'm just another weirdo. I've got the laser gun on my lap and he's mumbling, 'Oh, you've been out hunting? Wotta neet gun.' We're driving along the highway and I point the gun out the window and blow up a billboard advertising *Star Wars*. Funny, huh? Well, we were just a little too close to the sign, I guess. When the explosion went off, it really hit the van hard. Stuff was splintering all over the windshield. Debris was flying in through my window. On camera, it looks great, but I almost got decapitated. In the scene, I then turn around and blow the driver up with a quick laserblast, proving that the alien doesn't have much of a sense of humor."

Some of the residents near the *Laserblast* location units were not in the possession of fine senses of humor, either. Kim shudders: "At four-thirty in the morning, I was blowing up cop cars, buildings, everything. Flames were shooting through the air. I'm standing in a ditch with the alien makeup on, the glowing pendant and the laserblaster. I blow up a gas station. When everything settles, I hear this 'whizzz' over my head. I figured: 'what the . . .?' It sounded like a very fast bat. I hear it a couple of more times, so does the crew. By now, everyone is thinking we're being attacked by bats. It turns out there's some nut across the road who's shooting at us with a rifle. The guy hit two of our cars in the parking lot. He just missed my head. I collapsed after that."

As Kim reflects on the bizarre events that led up to the completion of the film, one senses that the small film crew worked feverishly as a family unit to bring in *Laserblast* on time. And, while no one is comparing it to the greatness of *Star Wars*, everyone is claiming that it was a lot of fun. "Tough work, but fun." That axiom was once a battle cry in science-fiction films . . . the motto of the infamous "B" movies of the 50s and 60s: a genre of quickly filmed motion pictures that brought some of the best (*The Man From Planet X*) and some of the worst (*Teenagers From Outer Space*) screen science fiction ever created to the public at large. It's too early to tell if *Laserblast* or its low-budgeted peers (*End of The World, Starship Invasion*) is part of a renaissance of the "Bs," but one thing is for certain, according to Kim: "It was one of the craziest experiences I've ever had in my life." ★



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ROBBY SPEAKS FOR STARLOG

Of all the stellar personalities and characters in the SF world, few have generated as much response from STARLOG readers as Robby the Robot. Issue No.7 brought Robby back into the spotlight for fans who had missed him in recent years and for a lot of important people in the industry. As a result, the world's most famous and best-loved robot has been working again —most recently on *Space Academy*. In return for this wave of appreciation, Robby has lent his unique talents to STARLOG for its new TV subscription campaign.

Robby stepped before the STARLOG cameras in late October with the knowledgeable assistance of Marvin Miller, who had generated the original distinctive voice for Robby in *Forbidden Planet* and *The Invisible Boy*. Over the years Mr. Miller has worked in numerous motion pictures and TV series —both live-action and animated. A *few* of his recent credits that would be most familiar to STARLOG readers are *Aquaman, Fantastic Voyage* (animated), *Electrawoman, Bigfoot & Wildboy, The Night Stalker*, and literally hundreds of other appearances for both stage and screen. Mr. Miller and Robby were quite pleased to be working together again after so many years.

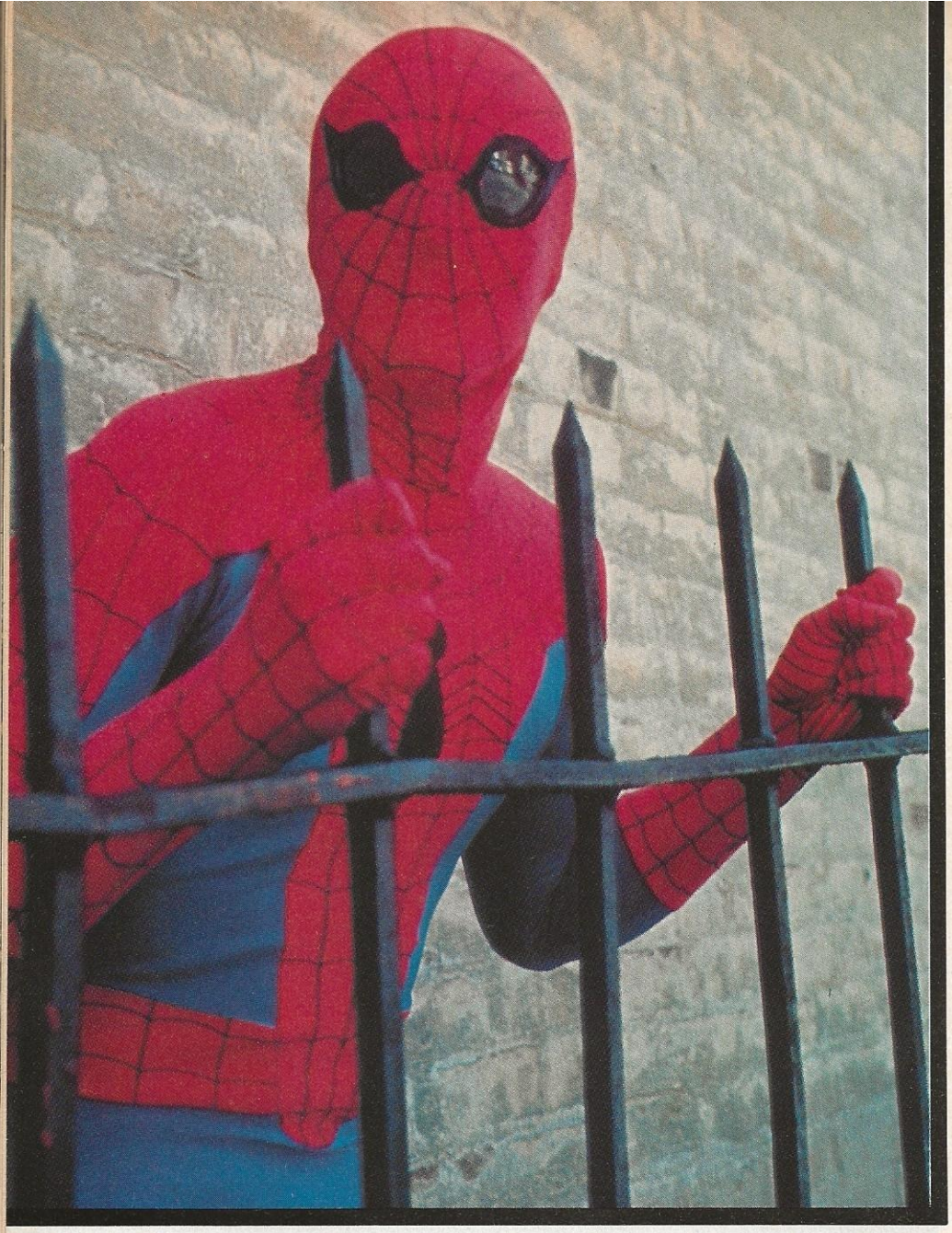
Robby allows that he has become an avid reader of STARLOG, since it keeps him "up to date on all the latest happenings in science fiction and fact—everything a logical mind could want." Robby knows a good thing when he sees it and doesn't mind letting his friends in on it, too.

Certainly the publishers of STARLOG were flattered to have so distinguished a star act as their spokesman, but even more so when Robby offered to describe to all Starloggers the details of all his fantastic functions, circuits and various modifications from movie and TV appearances over the years. STARLOG is making available a wall-sized poster to new subscribers exclusively through the televised campaign. Now all of Robby's fans and admirers from around the world will be able to get home delivery of STARLOG and learn everything they always wanted to know about Robby from this new poster. The details are described in the commercial which will be shown in most cities around the country during early 1978.

In addition, the commercial contains lots of exciting scenes from your favorite films and TV shows animated from the pages of STARLOG. If you're like Robby, we think you'll find it . . . "fascinating." ★

Photos: David Hutchison

On location for the new STARLOG TV spot, a very attentive Robby receives direction from publisher/director Kerry O'Quinn. Marvin Miller supplied the voice-over for Robby.



Kojak takes on the crooks. Columbo solves the murders. McGarrett bangs heads with spies. Every day the world's wrongs are righted on television. But what about the really serious problems? Who can fend off runaway meteors? Who can prevent earthquakes from cracking the Earth in Two? Who can prevent evil masterminds from pilfering the world's riches? Who can save us from the ultimate cataclysms of fate?

© Marvel Comics Group

SUPERHEROES ON TV

By RICHARD MEYERS

The **superheroes** will save us—that's who! Those brightly garbed residents of the comic books have always had their place on the silver screen and TV as well. *Superman* leapt over seven seasons in a single bound (1951 to 1958) admirably portrayed by George Reeves, becoming the most popular comic-adapted TV show ever produced.

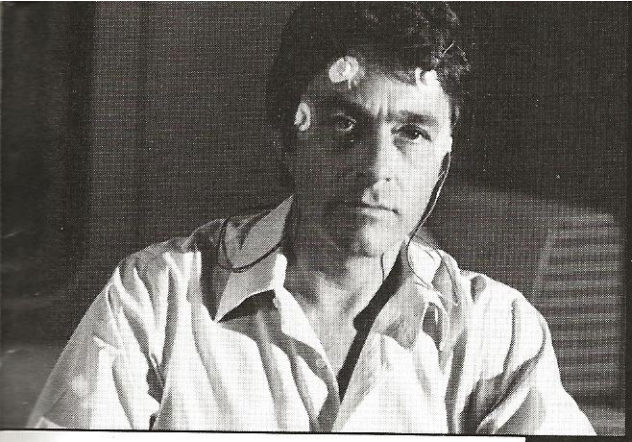
Even with his success, eight years passed before *Batman* swung into living rooms—impersonated by Adam West. Another eight years went by before *Wonder Woman* entered the evening rating race in the striking form of Lynda Carter. Each show had its share of successes and each character had his or her own individual powers. All three had their origins in four-color print. They are the property of DC Comics, Inc., the first major comic book company in America, whose heroes all believed in truth, justice and the American way.

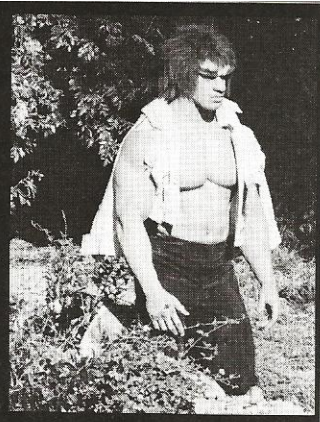
However, the sixties saw the emergence of a new comic book line fathered by writer/publisher Stan Lee. The Marvel superheroes have problems just like *real* people. *Iron Man* has a heart condition. Bruce Banner can't control his alter-ego, the rampaging *Hulk*. *Spider-Man*'s entire crime fighting career is based on guilt from not stopping an escaping thief who later shot his beloved uncle.

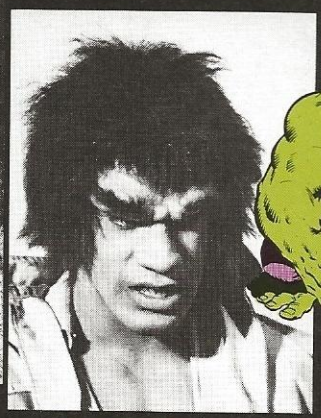
This is probably one of the best reasons that the Marvel line hasn't appeared on the evening airwaves. Another excellent reason is the incredible technical complexity of their "super powers." *Mr. Fantastic* can stretch in any direction. *Dr. Strange* fights other-dimensional demons while in spirit form. *The Thing* seems to be made of large orange rock slabs. During the Man of Steel's heyday, the thought of adapting these crazy characters to TV would have been laughed at.

However, in this age of technological advancement the impossible starts becoming accessible, and, with the success of *Star Wars*, the amazing and incredible become primary concerns. TV's first *new* superheroes use these seemingly impossible traits; the *Amazing Spider-Man* and *The Incredible Hulk*. In 1978, the Marvel superheroes have indeed arrived.

But not without certain problems, according to Marvel Comics' Associate Editor Jim Shooter. He spoke about the *Spider-Man* film which was produced by the Charles Fries Organization. "I think one of the big problems that comic books have always had—it works both ways actually—is adaptations.

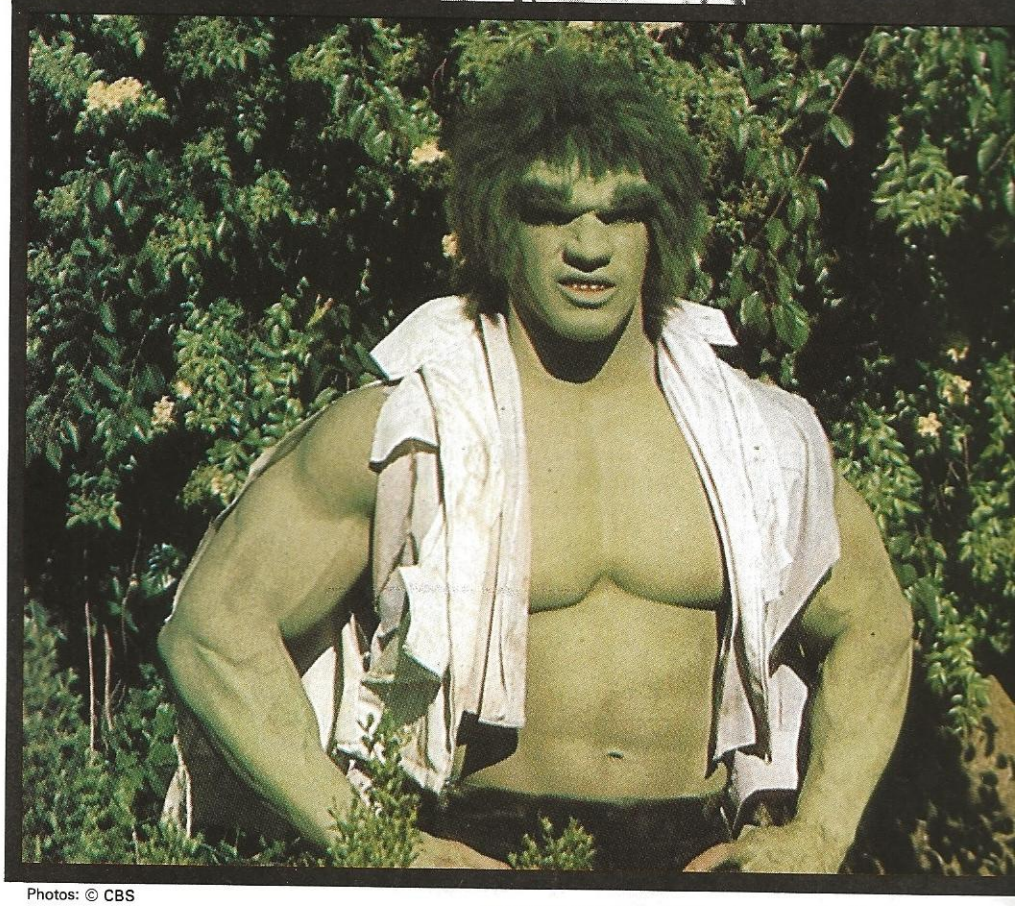






Art: © Marvel Comics Group

Top row: Bill Bixby as David Banner turns into Lou Ferrigno as *The Incredible Hulk*.



Photos: © CBS

Ferrigno, deaf from birth, overcame to win top body-building titles before acting.

You must make certain changes to adjust to the new medium.

"They made changes they felt they had to and in most cases I thought they were justified. I thought the over-all tone of it, kind of serious without losing the general light-heartedness of *Spider-Man*, was commendable."

The film was telecast on September 14, 1977 on CBS. Peter Parker was played by Nicholas Hammond, an engaging newcomer; David White played J. Jonah Jameson; veteran heavy Thayer David was the mind controlling villain of the piece, Dr. Byron; and a scene-stealing, cigar-chomping portrayal of police detective Barbera was given by Michael Pataki. But there was one important thing it didn't have.

"I missed Uncle Ben," said Shooter. "The trouble is there's almost no way to use him without using that (comic) origin. In order to have an origin and an adventure as well they pretty much had to ditch the whole show business trip and guilt trip thing. I think most people won't miss what we in the office missed. Little touches . . . and being truer to the comic."

What the show didn't miss was an interesting and entertaining depiction of the human arachnid's powers - scaling walls, slinging webs, and swinging from skyscraper to skyscraper. There were no campy or slow motion techniques here. Instead, through a combination of harnessed stunt man and video opticals, the illusions were realistically created. But this is not to say that the show spared no expense. During the climax, Peter Parker, under the influence of a brainwashing pin on his lapel, is sent to the Empire State Building to do himself in.

"I read the screenplay," said Shooter, "and I believe at the end it wasn't just a dumb accident that the pin came off. It was a scene where his spider sense overcame the command for self-destruction. I don't remember it exactly. That accident wouldn't work really because they clearly established earlier in the film even across the room the guy in the hospital's (brainwashing) button was still making him jump out the window.

"For reasons unknown they had to compromise things toward the end. But all in all, I thought it was commendable."

Audiences seemed to think so too. The initial Nielsen ratings were good, especially against the established family fare of *Eight is Enough* and *Charlie's Angels*. And even without Uncle Ben.

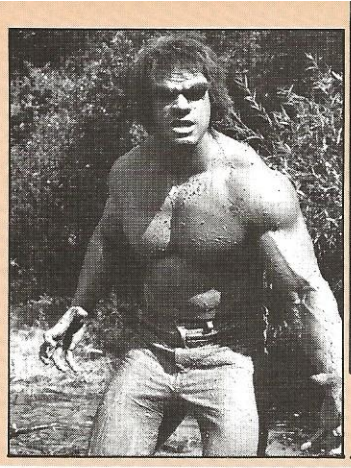
The Incredible Hulk had absolutely no motivational problems whatsoever. Not the way producer/writer/director Kenneth Johnson created him.

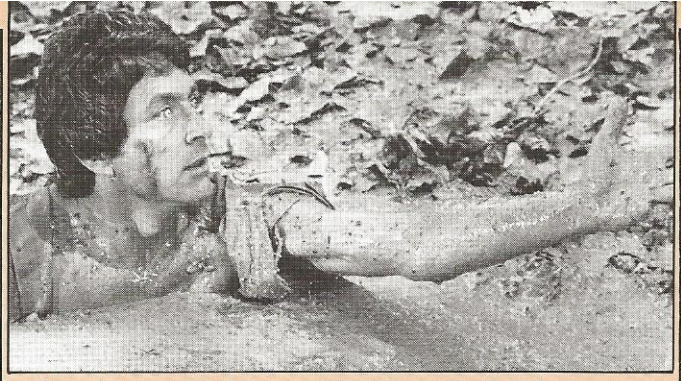
"What we tried to go for was a real *Jekyll and Hyde* sort of classic treatment to a real heavy-duty psychological problem, and not just do another comic book."

Johnson, a veteran of *The Six Million Dollar Man* and the creator of *The Bionic Woman*, is something of a maverick in the "yes-man" population of TV. Instead of staying with "what sells," Ken was developing a five-hour treatment of *Ivanhoe* for NBC when he was contacted about the large green fellow.

"I was called up to Frank Price's office," he remembered. "Frank's the head of television here at Universal and a really bright, perceptive man. And he told me that they had acquired the rights to five of the Marvel comic characters and which one would I like to do? And I said, 'none of them.' The problem in Hollywood is pretty soon they say, 'Oh, yeah, he does those superhero things,' and then you can't go anywhere from there.

"As I looked over the characters, four wore funny costumes and the fifth was a big green man. But I was intrigued by the Hulk later that evening. In all the other superheroes we've run into, the





From the second Hulk feature, "Death in the Family," Dr. Banner saves a crippled heiress from murderous relatives against all odds: the police, the press, a swamp, quicksand—even himself.

Photos: © CBS

'Clark Kent' side of them is aware of it and it's not something they'd like to get rid of. The Hulk, on the other hand, is a curse for Dr. Banner. He's the bad, immature side, the dark side of Banner's own spirit. And it freaks Banner out! The idea that he can't go to sleep and have a nightmare without turning into this creature is a real problem."

So Johnson found himself involved, but still he confronted nagging difficulties because of his intention to do the show with mature integrity.

"Frankly, the biggest problem we had was getting past the title. Because, you know, you see 'The Incredible Hulk' and you go, 'Oh my God, who needs it; what else is on?' The main thing I avoided from the comic book was bizarre opponents for him. I mean, he doesn't fight mole men and things like that. The other major change was that the Hulk doesn't speak. I just couldn't deal with the Johnny Weismuller dialogue. What we have tried to do is go for an adult, realistic approach."

Johnson achieved his goal through a new origin story, one that milked the classic theme to the *nth* degree. Instead of being bombarded by the fallout of a gamma bomb, Dr. Banner—Bruce in the comic, David Bruce on the show—subjects himself to the gamma radiation in search of an answer to why strength comes to some people under excessive stress and did not come to him when his wife was trapped in a flaming car. The experiment results in the doctor's transformation into a huge monster whenever he gets upset.

"Literally, Dr. Banner's thrust is to get the Hulk off his back," said Johnson. "It's obviously a problem. It would be a problem if it was happening to you or me. So I tried to play it as though it was happening to me. We have all, to use the cliche, been 'blind with rage.' I talked to a number of psychologists involved in this to get their ideas of where this anger comes from inside of people."

Johnson incorporated this knowledge into the initial two-hour episode as well as culling two tight, straight, interesting performances from Susan Sullivan and Bill Bixby.

"When I got Bill Bixby involved," Johnson remembered, "the project took on a degree of class I had been urging the studio and network to go for. Hopefully that's the direction we're going to take from here on out."

Wait a moment. Does "from here on out" mean that *The Incredible Hulk* has already been optioned as a series?

"The initial buy from CBS was for eight two-hour movies based on four of the comic characters," Johnson explained. "The second one is more of an episodic treatment in terms of 'alright where can this show go?' (It) really elaborates on how Banner deals with this on a day-to-day basis and what his thrust is to try to get himself cured. It's very similar to *The Fugitive* concept. He's trying to keep alive, but obviously you can't live without getting involved with other human beings."

And speaking of other human beings, we wondered if Johnson considered his experiment a success. Is the adult audience ready for an intelligent comic book concept?

"Adults who have come to see it have been stunned; I think that's the best word," Johnson reported. "They come out going, 'My God, I didn't have any idea it was going to be like that!' Everybody I've been around who's seen it has been quite surprised that it's not just another *Spider-Man* or *Wonder Woman* or something like that. It's something that has a real deep sensitive strength to it. And it's been nice."

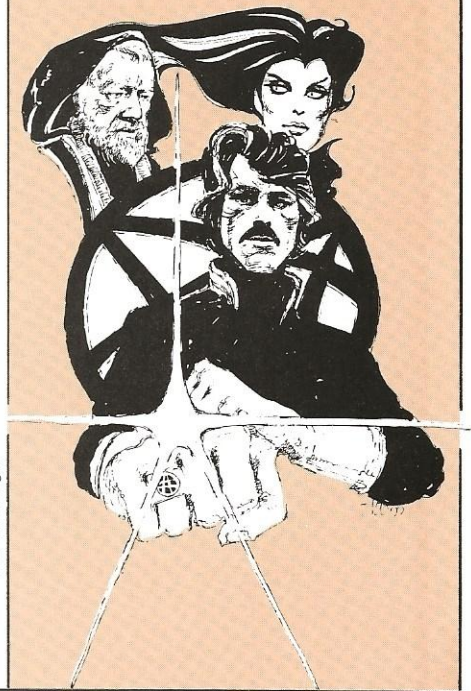
Jim Shooter agreed and brought a comparison of the two screened superheroes into focus.

"I thought *The Hulk* was terrific. *The Hulk* show the viewer could watch cold, without any background in comics, and think it was a very good SF-type show. I think *Spider-Man* had a big advance draw and to a certain extent it had a little bit more to live up to. And the costume. Right away the costume sets it apart. I think *The Hulk* has a better chance to be appreciated for what it is, which is a damn good show. It won't be fighting prejudices, type-casting, and the pigeon-holing *Spider-Man* was up against. I can't wait to see *Dr. Strange* or *The Sub-Mariner*!"

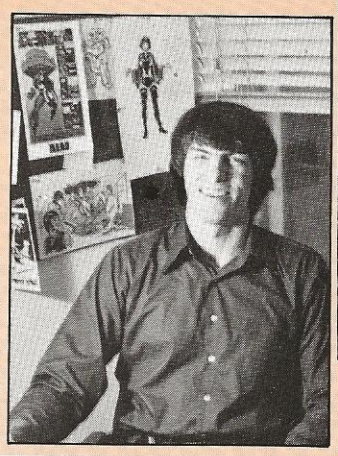
If you're wondering what the Master of the Mystic Arts and the Undersea Prince have to do with it, remember that Universal is responsible for six more two-hour films about three other characters. Besides the two Jim Shooter mentioned, the California studio is developing the *Human Torch* for production. So, whereas the producers have had to visualize a wall-crawling wonder and a jolly green giant, they now have a flaming flyer, a cosmic controller, and an aquatic avenger to create. Who are the men to do it, and, more importantly, how?

"We have run one test," said Alan Balter, producer and writer of *The Human Torch* pilot. "And it was encouraging. Clearly we are not going to set anyone on fire. We are using video techniques. There is a man who has invented some sort of transfer system. I wish I could give you the technical terms for these things, but unfortunately I can't. It's a box that the video stuff is plugged into and it allows us to do a matte which will look like a man's body. The body will be filled with flame, the

Phil DuGuere's conception of *Dr. Strange*, his mentor Lindmer and nemesis Morgan.



Art: Tom Wright



Photos: © Marvel Comics

Left: Jim Shooter considers the short-comings of the Spider-Man show featuring, center, Michael Pataki, Robert Hastings and Nicholas Hammond as the web-spinner (right) looks on.

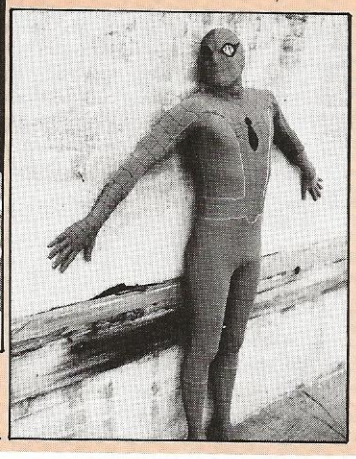


Photo: © CBS

flame-filled body will then be put against a backing, and then we have another matte that can fill in the humanoid elements. That is to say, the eyes, the nose, the mouth, some hints of skeletal structure and musculature and things like that.

"It's *very* expensive. As a matter of fact, one of the reasons that the second test isn't underway yet is because we've been working on getting the test budget down to where we can handle it."

Balter, whose experience runs all the way back to *Adventures in Paradise* through *Voyage to the Bottom of the Sea, The Outer Limits* and *Mission: Impossible*, is also busy trying to update *The Human Torch* from his decades-old comic origin. The ultimate result of all his efforts will only be told by time.

But time is something Lee Siegel doesn't have. As producer/writer of the *Sub-Mariner* he is faced with a difficult double-whammy. The denizen of the deep, as he appears in the comics, has ears like a certain Vulcan we all know, and the attributes, not to mention the original home, of a certain aquatic character on an NBC series.

"*Man From Atlantis* really became *Star Trek* underwater," said Siegel, considering both preconceptions. "Which I guess is OK, but I prefer reality. I think it's such a rich area, what goes on in the ocean. It's a way to learn about the Earth, water, and sea creatures."

Siegel intends to concentrate on several other major changes from the Mark Harris and comic character as well. There will be no pointed ears, no winged ankles, and no mention of Atlantis.

"The swimsuit is the only look-alike from the comic book," Siegel said. The Sub-Mariner's home becomes *Coelacan*, a regal kingdom populated by the descendants of outer space aliens who found the land too hostile, settling instead in the sea beneath a volcano. The merman's powers change as well.

"He is of normal strength or a bit stronger beneath the sea, but you take the weight—the tons of water that he lives under—away from him and he's considerably stronger than we are," Siegel explained. "He can't fly but he has the ability, like the electric eel, to zap somebody with low electricity, shock them, knock them out, what have you."

How else will he differ from his comic book namesake and Atlantean predecessor?

"He's got a hard edge to him," described Siegel. "He doesn't like people on Earth. He's afraid of what we're going to do to the ocean and his people. In the process of the stories he'll learn some people are nice and some aren't. But he doesn't trust them.

"I minded that they ripped off Sub-Mariner, which I believe they did, and called it *Man From Atlantis*," continued Siegel. But he added casually, "That's show biz," and continued to work on bringing Prince Namor to the screen.

There's little chance of rip-off in the case of Dr. Steven Strange, however. He is probably one of Marvel's most intriguing and unique cult characters. And Universal has found a producer/writer ideally suited to bring him to the screen in the person of Phil DuGuere. A long-time lover of comics, DuGuere attacked the project with undisguised relish.

"I have been doing a great deal of research into the special effects for a project like this," Phil related. "And I've been delighted to discover that a lot of people in Hollywood are intrigued by it. It seems to have a lot of appeal (and) there's a lot of effects involved."

There could be a lot of problems translating the Master of the Mystic Arts to TV, too. The man has been known to fly, wear tight underwear, and throw a cosmic bolt or two.

"I guess the fundamental idea I'm playing with here is that there are unseen forces which operate all the events we ordinarily experience. The bad people are either consciously or unconsciously the agents of dark forces and good people are agents of light forces. Ordinary people find themselves caught up with unseen forces and strange things are happening. They end up coming to Dr. Strange who understands the dark forces and is able to solve their problems.

"His ability to 'whatever' is supposedly a latent ability that all human beings have. In terms of the kinds of powers that Dr. Strange has at his command, they represent some of the unused portions of our brains."

The superhero of the occult is scheduled to make his first network appearance later this spring. And with the advent of *The Fury, The Manitou,* and *The Shining*—where people implode, occupy the same space as an ancient Indian God, and become possessed by the spirit of a hotel—it's comforting to have a hero who can deal with these otherworldly goings-on.

"The object of the first film—we'll be making two two-hour films, the same thing Kenny did with *The Hulk*—is to get as near as possible to the starting point of the comic book," said DuGuere. "In the second story he will find himself more directly involved in a cosmic struggle for the fate of the Earth. I think everybody leans toward wanting to believe that there are higher powers than what we ordinarily come into contact with. Steve Strange is in line to (become) the supreme sorcerer of the planet Earth, and therefore the guardian of the 'Earthly plane.'"

The Universal guardian of the Marvel Superheroes is Robert Harris, the executive in charge of the project. After talking to the four creative men, we turned to him for an overview.

"I think people are willing to accept these characters. The fact that this area was thought to be childish or silly or hard to pull off—a lot of the skeptics are being proven wrong. Whatever problems may be inherent in a costumed comic book character can be overcome by good writing. Not camp, not *Batman*, (but) credible people who think, feel, and react in a logical way. So that an adult can sit there with his kids and not be insulted.

"If you go through all forms of entertainment and literature (you'll see) that we've always had a penchant for heroes. They may have gone out of fashion, but they never disappeared." ★

VISIONS

STARLOG'S "VISIONS" SERIES is researched and written by West Coast Editor DAVID HOUSTON.

TWO BRANCHES OF SCIENCE FICTION'S CONCEPTUAL FAMILY TREE

Part I: Wishful Thinking

Science fiction holds no monopoly on imagination, prognostication and idealism. Following Aristotle's dictum that fiction should present life not as it typically is but as it might be and ought to be, the Romantic novelists—particularly those of the 19th Century—often showed mankind at its best. And a good many 20th Century novelists have worked the trick in reverse and shown man at his worst. These are certainly bona-fide visions. But science fiction's very core is a visionary outlook; without imaginative vision, science fiction would cease to exist.

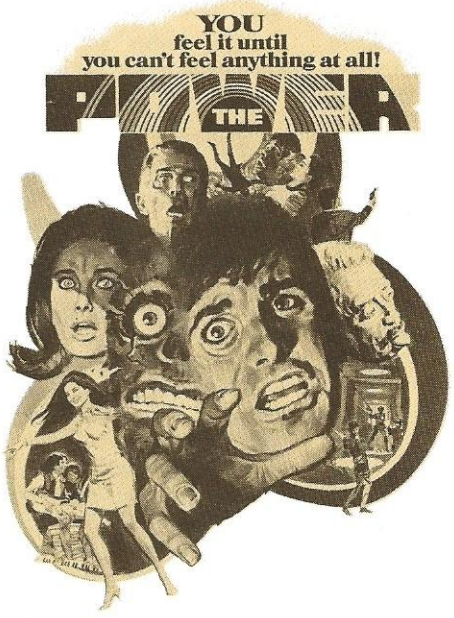


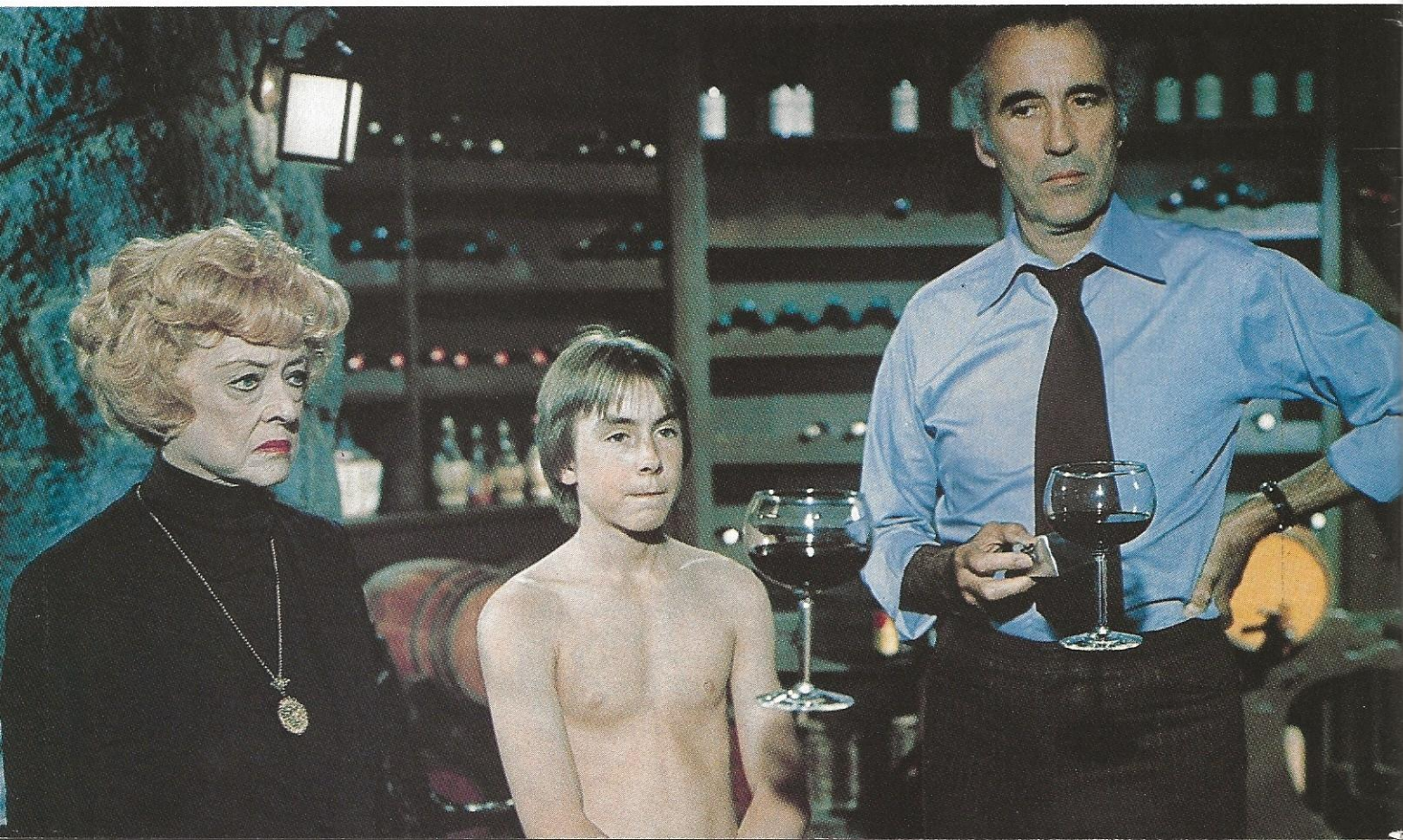
Photo: © 1968 M.G.M.

Visions can be cataloged and categorized in a number of ways; but there's one dividing line that can be drawn that splits the whole history of SF down the middle. It also offers at least one way to approach the never-ending controversy concerning the differences between fantasy and science fiction.

Call it: wishful thinking versus scientific extrapolation.

Just as Plato and Aristotle represent the main lines in the history of philosophy—Plato with his reality situated in a "world of ideal forms" knowable only by faith, and Aristotle with his sensory-evidence metaphysics—so science fiction's twin lines of development can be traced to its two modern fathers: H.G. Wells and Jules Verne. In his science, Wells engaged largely in wishful thinking; Verne more often extrapolated.

Take Wells' *The Invisible Man*. Wells knew that invisibility would be a powerful literary device for showing a man in a position of invulnerability; then he could show that same man driven insane by the very advantage he had attained over his fellow men. The only scientific precedence he had was the *transparency* of glass, certain liquids and such. He merely engaged in wishful thinking: who, at some time in life, has not wished to be able to just vanish from unpleasant situations, to gain entry where he was forbidden, to have absolute freedom of action? Wells was a brilliant writer; he supplied a cursory scientific explanation



which was a rationalization, not a reason. The wishful thinking came first, and the fine writing made the idea convincing. *The Invisible Man* is not a story *about* science; it is a study of egotism.

Since there is not a shred of scientific support for the notion of allowing a solid to become invisible while retaining all its original properties, practically any treatment of invisibility stems either from a wishful thought or from a simple desire to cash in on Wells' classic idea. One exception is old-time radio's *The Shadow*—where the invisibility was not literal, but was hypnotically induced in the eye of the beholder. And there *is* scientific precedent for that.

Wouldn't it be fascinating if people could just *know* each other's thoughts—without having to worry about clarity of communication, without having to expend the effort of mastering a language? It seems not unlikely that ESP was dreamed up in ancient times and passed along to modern man through religion, in the form of the "power of prayer." If God can read a man's mind, why shouldn't other *men* read it, too? Science-fiction writers seem to be using the device now as much as ever, often because it offers a literary solution to the problem of contact with alien races. It spares the reader whole chapters on how we and the aliens taught each other our languages, which would usually be beside the point of the story.

Imagine Bradbury's chilling and poetic *Martian Chronicles* written without the use of ESP. Could the children in the movie *Village of the Damned* have appeared half so terrifying without their mental powers? Would the Talosians in *Star Trek*'s "The Menagerie" have seemed so omnipotent?

But although ESP is a mainstay of science fiction, it has utterly no basis in science—only in wishful thinking.*

ESP's close relative, psychokinesis ("mind over matter") represents another universal wish-fulfillment: the desire to accomplish physical work without lifting a finger. But the mind can no more act as a grappling hook than it can operate as a two-way radio, according to everything science has to say on the subject.

Yet if an author or screenwriter is skillful in manipulating our will to be absorbed in a story, he can use psychokinesis and convince and entertain us. The recent films *Carrie* and the two *Exorcist* stories involved psychokinesis (or telekinesis—same thing) but were fantasy rather than science fiction. SF enters the picture when elements of hard science are combined with the extraordinary mental capability; as in such films as *Forbidden Planet*, in which the brain's natural power was artificially amplified by incredible machinery; *Five Million Years to Earth*, in which an ancient Martian space ship is unearthed in a London subway tunnel and awesome mental powers are released; George Pal's eerie *The Power*; the TV film *The People*, with its levitating children; and in TV episodes like *Star Trek*'s "Where No Man Has Gone Before," in which two people attained almost literal omniscience and imnipotence (talk about the power of prayer!).

* Before writing that letter of protest, if you challenge this blunt assertion, review the laws of logic as they apply to establishing cause-and-effect relationships, consider the insanity of such "proofs" as "I woke up the exact instant my dog died; so prove to me that's *not* ESP!" and read Martin Gardner's excellent chapter on ESP in his book *Fads and Fallacies in the Name of Science*.

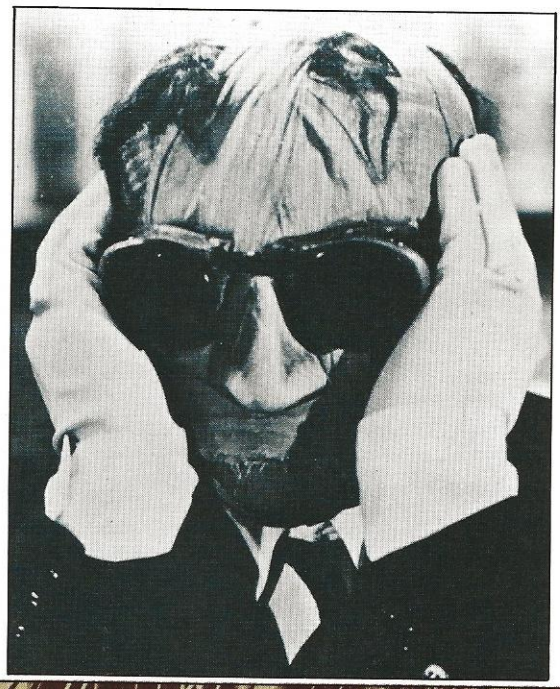


Photo: © 1976 United Artists

Photo: © 1960 M.G.M.

At left: *Return from Witch Mountain* due from Walt Disney Productions at Easter has extraterrestrials Tia and Tony Malone leaving Witch Mt. for a vacation in the big city. Their supernatural powers make them prey for heavies Bette Davis and Christopher Lee. Above right: Claude Rains magnificent portrayal of *The Invisible Man* in 1933 was his first film. Middle: ESP and telekinesis are usually subjects for horror films (as in *Carrie*); rarely have "extra powers" been treated as a blessing. Right: *Village of the Damned,* based on John Wyndham's *The Midwich Cuckoos,* concerned a number of golden-haired children whose "extra powers" were considered a threat to humanity's existence.

To be continued in STARLOG No.13 and concluded in No.14.

Photo: © 1977 Walt Disney Productions

LASTWORD

Photo : David Hutchison

Spielberg on CE3K:
"I like to call it Science speculation because I think science fiction has a hard-core limitation."

Close Encounters of the Third Kind is a visually dazzling new movie that is clearly a success for Steven Spielberg. Unfortunately, it is only a near-miss when viewed from a science-fiction perspective.

The SF perspective is one that offers a different (if not unique) way of viewing the world. Because of this, SF visionaries (From Verne and Wells to Asimov and Clarke) have helped the world of science to conceptualize and produce such developments as space transportation systems, laser technology and robot servants. It has also served to stimulate public awareness of potential social, political and technological dangers. In short, the SF writer must visualize a new situation and the investigate its social, political and (especially) personal ramifications: to give us a new perspective from which to view the here-and-now. It is here that *Close Encounters* falls short.

The film addresses itself to a classic SF theme—that of *first contact* between the human race and an alien race. *The Day The Earth Stood Still* and *This Island Earth* are two fine examples of the many movies based on this theme.

Close Encounters is the story of an unknown number of ordinary people who receive an alien telepathic command to perceive a place (the Devil's Tower, Wyoming), locate it, and go there at all costs. Twelve people make it. The plot centers on the efforts of two of them—Richard Dreyfuss and Melinda Dillon—as they follow that undeniable compulsion. (Dreyfuss is contacted when his truck is buzzed by UFOs and Dillon before her son is kidnapped by same.)

The government has also been contacted by the aliens, but not telepathically. Rather, it is through a series of radio signals that contain the aliens' location. Although the area is immediately sealed off, the people who have been contacted still try desperately to reach the alien ship. Dreyfuss and Dillon are the only ones to successfully evade the dragnet and make their way up the side of the mountain. The enormous mothership arrives in what may be the most glorious display of special effects ever put on film. There is a beautiful scene in which the scientists' computers start communicating with the ship via light and sound. This ends and a group of aliens exits from the mothership. One of them advances and "smiles" at Francois Truffaut, the scientist-in-charge.

Although it is never explained, the aliens have somehow made known their willingness to take a group of flight-suited scientists and technicians aboard their ship—perhaps to replace the people they have just released (some of whom they've kept for over thirty years). Dreyfuss is the only "summoned" person who is permitted (by Truffaut) to go along. He follows the group on board and the aliens, seemingly satisfied, depart.

But I was not satisfied. Let us disregard the elements of religion, mysticism and Walt Disney that are liberally scattered throughout the film and concentrate on its main theme. Spielberg has constructed an admirably realistic scenario to contain a tale of human interaction with alien beings. Yet there is virtually *no interaction* in the film. A science-fiction story presents a scenario, fills it with characters and then asks the question "what if?" It then proceeds to *answer the questions it has raised*. Spielberg has left far too many questions unanswered: Why did the aliens take Melinda Dillon's son? What was the content of the conversation that took place between the computers and the ship? Were the aliens waiting for Dreyfuss to show up before they would appear? Why didn't they take the rest of the people who had been contacted? Why had they kept the flyers so long? How long have they been "visiting" us? Why have they come? What is it that Dreyfuss knows when he says "How come I know so much?" What does their arrival signify? Where are they taking the people? Will they be back? Do they have any message for us? etc. etc. etc. . . .

Not surprisingly, Spielberg does not consider *Close Encounters* to be SF. At the press conference following the film's New York preview, he belittled the genre and spoke of the embarrassing connotations of "hard-core sci-fi." He sees mainstream science fiction as monsters devouring helpless females. Hmmm . . . .

If Mr. Spielberg did not want to make a science-fiction movie then he should have chosen another theme. However, having chosen the theme that he did, it was his responsibility to *do something with it*. Spielberg had the chance to expose the public to the meat and heart of SF—extrapolation from today to tomorrow and the personal consequences thereof—and he blew it.

Howard Zimmerman/Editor

NEXT ISSUE:

STARLOG No.13 will have the story on the Disney space films of the fifties; unfortunately it got crowded out of this issue. Thirteen will also feature an interview with the man known as "Mr. Science Fiction," Forrest J. Ackerman. We will have reports on new movies, from *Star Crash*—American International's new space fantasy—to *The Fury*—Brian De Palma's new psychic thriller. Plus: an Episode Guide to the first season of *Logan's Run*, science news, fantastic color photos and, as always, a few special surprises!

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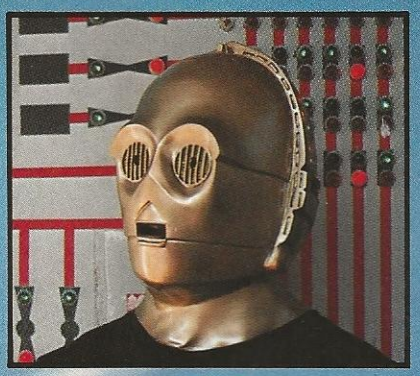

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